

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3005.

SATURDAY, MAY 30, 1885.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

ROYAL GEOGRAPHICAL SOCIETY.—THE ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington Gardens, on MONDAY, June 8, at half-past 2 p.m., the Right Hon. LORD ALBEMARLE, President, in the Chair. The DINNER will take place at Willis's Rooms, King-street, at 7 p.m. on the same day. The Right Hon. LORD ALBEMARLE, President, in the Chair. Dinner charge, 21s., payable at the door, or Tickets may be had and places taken at 1, Saville-row, Burlington-gardens, up to noon on Saturday, June 6. The Friends of Fellows are admissible to the Dinner.

ROYAL INSTITUTION OF GREAT BRITAIN.—The Rev. C. TAYLOR, D.D., Master of St John's College, Cambridge, will THIS DAY (Saturday), May 30, at Three o'clock, begin a COURSE of TWO LECTURES on a lately discovered Document, possibly of the First Century, entitled "The Teaching of the Twelve Apostles," with Illustrations from the Talmud. Subscription to this Course, Half-a Guinea; to all the Courses in the Season, Two Guineas.

BRITISH ARCHEOLOGICAL ASSOCIATION.—THE CLOSING MEETING of the SESSION, 1884-1885, will be held at 22, Saville-street, Piccadilly, W., on WEDNESDAY, June 3rd, at 8 p.m. The Inscriptions and Art of Babylonian Cylinders. By T. G. PINCHES, Esq. 2. Recent Discoveries of Pre-Norman Sculptured Stones. By J. BOWMILL ALLEN, Esq., C.E.F.S.A. (Scott.). 3. The Saxa Church of Barnack. By J. T. IRVINE, Esq. W. DE GRAY BIRCH, F.S.A., J. Honorary E. F. LOFTUS BROCK, F.S.A., Secretaries.

SHORTHAND SOCIETY.—WEDNESDAY, June 3, at 55, Chancery-lane, 8 o'clock precisely. Paper on "Modified Phonography," by Mr. G. R. Bishop. Cards of admission on application to H. H. PESTELL, Hon. Sec. 61, Imperial Buildings, Ludgate Circus, E.C.

ARUNDEL SOCIETY.—ACCELERATION IN PROMOTION OF NEW MEMBERS. The Council have resolved to offer all Associates enrolled prior to April, 1885, the option of at once becoming Subscribers. Persons who now enter themselves sufficiently early as Associates, may become Second Subscribers in time to receive the Second Annual Publications in 1886, and priority in 1885. DOUGLAS H. GORDON, Secretary. 26, Old Bond-street, W., May, 1885.

THE ROYAL CAMBRIAN ACADEMY of ART.—THE THIRD ANNUAL EXHIBITION, to be held by permission of the South Wales College in the Old Infirmary Buildings, Cardiff. The Exhibition will open on the 20th of July and will close on the 2nd of September. Pictures will be received, unpacked, at the Old Infirmary Buildings, from July 1st to July 31st inclusive. W. LAURENCE HANKS, R.C.A., Hon. Sec. Hendrawlad, near Conway.

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LECTURES.—DR. CLARKE ROBINSON, Author of "Our Early English Literature," University, Durham, is arranging with Literary Societies for his PUBLIC LECTURES on English Literature, &c., next winter. Syllabus with Recommendations on application. "Dr. Clarke Robinson has earned a very high reputation by his treatment of his subjects, and the highest testimony has been borne to his ability." "The lecture was a great treat."—*Liverpool Mercury*, Nov. 7th 1882.

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UNITED RICHARD WAGNER SOCIETY (London Branch).—A LECTURE upon "Parsifal" (with Vocal and Instrumental Illustrations) will be delivered by Mr. CHARLES DOWDE-WELL, on FRIDAY, June 5, at 8 p.m., at 49, Kensington Gardens-square (by kind permission of Messrs. Blüthner). Tickets at Chappell's. The Annual Subscription of the Society is 10s., including admission to all Entertainments.—Apply Box 505, Tavistock-square, W.C.

BRITISH MUSEUM.—Miss BELOE will give ANNUAL LECTURES on ANCIENT EGYPT commencing on JUNE 3, 1885, at 5 p.m. The proceeds of the Course will be devoted to the Egypt Exploration Fund.—For Syllabus and Tickets (10s. 6d.) apply, by letter only, to Miss M. FAIRBAIRN, 22, Woburn-square, W.C.

MASQUE of PAINTERS, Royal Institute of Painters in Water Colours.—Owing to the great success of the Tableaux exhibited at the Costume Ball of the Royal Institute, and in compliance with numerous requests, the Committee have the pleasure to announce that a REPETITION of the TABLEAUX ONLY will be given at the Kensington Town Hall on THURSDAY EVENING NEXT, June 4th, at 8.30. The proceeds to be devoted to the Free Schools. Tickets, 10s. 6d. each, which may be obtained of Messrs. Chappell & Co., New Bond-street, or of the Secretary, at the Galleries of the Royal Institute, Piccadilly.

MR. HENRY LESLIE'S CHOIR, ST. JAMES'S HALL.—THE FIRST CONCERT will be given on THURSDAY EVENING NEXT, June 4, at 8. Soloists: Miss Florence Perugini and Mr. Edward Lloyd. Solo Violin: Mr. John Dunn. The Programme will include Motet for Double Choir, "In Exitu Israel" (S. S. Wesley). Organist: Mr. John C. Ward. Accompanist: Mr. J. G. Calcott. Conductor: Mr. Henry Leslie.—Sole Station, 7a, 6d., Balcony, St. James's Hall, 1c. Tickets at Austin's Office, St. James's Hall, and usual Agents.

ACADEMY for the HIGHER DEVELOPMENT of PIANO-FORTE PLAYING, 12, Hyde-street, Manchester-square, W.—President—FRANKLIN TAYLOR. Director—OSCAR REISINGER. The Eleventh ANNUAL STUDENTS' CONCERT (Invitation) will take place at Three o'clock on SATURDAY AFTERNOON, May 30th, at the Marlborough Rooms. For all particulars address the Directors.

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MR. JEAFFRESON deserved and won no little credit by his book 'The Real Lord Byron.' He was outspoken about the poet's faults and misdeeds; he exposed his weaknesses and simulations; but he vindicated him with much energy and effectiveness against grave imputations, and as a general result, if he sensibly modified, he did not lower the opinion of Byron which the world had formed in the course of more than half a century since his death. On the whole, one felt that Mr. Jeaffreson rather liked Lord Byron. It is now the turn of Percy Bysshe Shelley to be converted into 'the real Shelley.' Does Mr. Jeaffreson like Shelley? Only one answer can be returned by the reader of these two volumes: Mr. Jeaffreson dislikes him exceedingly. His whole aim, the purport of the book page after page, is to strip Shelley, and exhibit him to the astonished hero-worshipper as a very sorry manikin. As we do not think that the best aspect, nor even a just and true aspect, in which to contemplate Shelley, is that of a very sorry manikin, we cannot congratulate Mr. Jeaffreson upon his new experiment in reality, upon the aim which has guided him, or upon the tone in which he has carried out that aim.

We can, however, speak highly of the execution of a task which might have been better left unattempted. The mere style of writing is not here in question. Mr. Jeaffreson's style is well known: it is clear, copious, and unflinching, yet, to the apprehension of some readers, heavy-handed and the reverse of conciliatory. But, apart from any question of style, Mr. Jeaffreson shows strenuous study of his subject, and of all the materials which can be brought in aid of it; he grapples with everything that turns up, sees every point sharply and precisely, and expounds all with great cogency and vigour from his own side of the question. In his conclusions he is, to our thinking, one-sided, for he constantly thinks evil of Shelley, and speaks the evil that he thinks; but he is not one-sided in the sense of ignoring what is suggested *per contra*. So far from this, he continually puts

forward the opposite side of the question: puts it forward, discusses it, confutes and rejects it. If he allows the admirers of Shelley to evade nothing, he also evades nothing himself. The book, in fact, is a close and tough piece of argument; it does not simply narrate, but always raises a question—very often an unpleasant question—and resolves it in a sense (with few exceptions) adverse to the poet. This makes the book stimulating, but not especially pleasant, reading. Mr. Jeaffreson reminds one of an advocate for the prosecution addressing a jury, repelling beforehand any possible arguments for the defence, and bent on wringing a verdict with weighty words and statements, and a certain undercurrent of browbeating. Formidable as a pleader, Mr. Jeaffreson is still more formidable as an antagonist. He is confident and fearless, easily nettled by opposition, keen in detecting misstatement or suppression, and determined not to let his adversary off easily. Our readers may remember how Mr. Hayward and Mr. Froude fared at his hands erewhile in Byronic and Shelleian controversy. In the present volumes the skirmish against Mr. Froude is renewed with vigour. But Mr. Jeaffreson shows little more mercy to persons whom he himself opposes than to such as had volunteered to oppose him. Of Shelleian biographers who knew the poet personally, Leigh Hunt is overwhelmed with hard words, and Mrs. Shelley and Thornton Hunt do not escape. Among the biographers or commentators of a later date, Mr. Kegan Paul is struck at right and left; of Lady Shelley and Mr. Denis MacCarthy nearly the same might be said; Dr. Garnett and Mr. Forman are treated anything but gently; Trelawny is mentioned not much, but on the whole considerately; Medwin more frequently, as inaccurate, but mainly well-meaning; Middleton is barely glanced at; Mr. Symonds, Mr. Barnett Smith, and Miss Blind not at all. Three biographers remain, to whom Mr. Jeaffreson is not only "mild and tolerant" (as Shelley termed his mother), but in most instances highly laudatory. These are Hogg and Peacock, as men who speak of Shelley with personal knowledge and with truthfulness (with occasional palterings on Hogg's part), and Mr. William Rossetti, as having taken pains to arrive at the facts, and having set forth the results candidly, though, Mr. Jeaffreson would no doubt consider, with far too much indulgence towards the poet. Whatever may be thought of his hostile conclusions, or of the tone in which he announces them, Mr. Jeaffreson's book is incontestably a solid array of facts and disquisitions, and a forcible indictment of Shelley as a man. As a poet Shelley is to Mr. Jeaffreson, along with most other rational creatures of the present day, very great indeed from the date of 'Alastor' onwards; but our author avowedly abstains from any detailed literary criticism. It would be idle to deny that this book may for years to come cause a considerable revulsion of feeling against Shelley; will be the rallying point of all those who are inclined to estimate him as his countrymen estimated him during his brief life rather than as recent adherents and admirers have done; and will exact grave reflection, and probably some recasting of materials and of methods of treatment, from any one who is engaged—as

Prof. Dowden is known now to be—upon a life of the poet founded on family papers no less than on the mass of existing published writings.

The question may arise, Why has Mr. Jeaffreson set himself to denounce and disparage Shelley? From a careful study of his volumes we gather that the answer is twofold. Firstly, Mr. Jeaffreson constitutes himself a champion of the institution of lawful wedlock—of marriage by canon law or civil law, a time-honoured and world-honoured institution against which, as he appears to think, a resolute attack, open or covert, is now being made, stimulated partly by Shelley's writings and example, and partly by the vague and uninquiring enthusiasm which his personality excites. In vindication of marriage it appears to Mr. Jeaffreson worth while to expose Shelley, to show that his example is that of a bad and a shallow man, and that his writings, in so far as they relate to marriage, are a compound of sophistry and wickedness. Secondly, Mr. Jeaffreson can no longer endure what he regards as a calculated and organized scheme of the existing Shelley family, or more peculiarly of Lady Shelley ("Field Place," as he continually calls her ladyship, careless of the fact that her domicile is Boscombe in Hampshire, and not the ancestral Field Place in Sussex). He believes that Lady Shelley, in writings made public in her own name or by other authors at her beck and prompting, manoeuvres to falsify the Shelleian record; to gloss over this fact, suppress that, and misstate the other; and to impose upon the world a phantom Shelley, made up of beauty, aristocracy, poetry, generosity, courage, purity, benignity, veracity, and self-sacrifice—a seraph in the costume of the early nineteenth century—as if he were the real and only Shelley. We offer no opinion on the question whether this is or is not an accurate view of the operations and influences of "Field Place." Anyhow Mr. Jeaffreson thinks that he can discern a "real Shelley" rather more real than that, and so far we partly agree with him; and he has resolutely limned a portrait of a markedly different kind. He will not endure that people should continue to take the seraph upon trust. From his portrait the beauty, aristocracy, veracity, and self-sacrifice have disappeared; the generosity and benignity are considerably obscured; the courage and purity are not greatly tarnished, yet even they are diminished. The poetry, it is true, remains, but Mr. Jeaffreson is careful to inform us that that is extraneous to his direct aim in the portraiture. Still it must be understood that on this item of the Shelleian faith Mr. Jeaffreson is earnestly orthodox; the man who considers 'Epipsychidion' "the finest love poem in the literature of the universe" cannot be asked to say more. There is another point on which we do not find that our author insists with any invidious acrimony—that of Shelley's antagonism to Christianity and his atheism. He refers to it frequently and inevitably, and he steadily condemns some of Shelley's proceedings in the enforcement of his views, as, for instance, his publishing his pamphlet 'The Necessity of Atheism' while he was an undergraduate at Oxford bound down by his personal sub-

scription to the Thirty-nine Articles; but this matter is treated throughout without bigotry or loud denunciation, and the reader is left sufficiently free to put his own construction upon it.

We may state briefly wherein our own conception of the right mode of treating the life of Shelley differs from Mr. Jeaffreson's—briefly and also broadly. It is not desirable that the relation of the world of readers to a great poet should be vulgarized; it is desirable that the tone of ardent regard, of enthusiasm, with which the poems are contemplated, should attach in its proportionate degree to the personality of the poet. Not, indeed, that facts should not be heedfully and even minutely scrutinized, still less that the sound deductions from them should be falsified or hidden away. That we altogether repudiate. But there is a measure in all things, and those who have reason to be grateful to a man—and no man can claim more heartfelt or more general gratitude than a great poet—should approach with tenderness his faults and his foibles.

To take the question of Shelley's veracity. The first consideration is that there is a veracity of small things and also a veracity of large things, and that the latter holds precedence over the former. In large things Shelley was veracious; that is to say, entertaining strong convictions on matters of primary importance—convictions which he knew to be contrary to the beliefs and professions of the great majority of people, and certain to expose himself to obloquy and inconvenience, and indeed to positive disaster—he boldly and persistently avowed them, he propagated them in season and out of season, and (what is of more moment than any amount of talk) he acted upon them time after time. A man of that mettle is more fundamentally veracious than a man of smug expediency and polite compromise who never told a lie, nor romanced upon a slender or disprovable basis of fact. In smaller matters—some really small, others only small by comparison—Shelley was clearly not veracious. Imagination may account for some of his strange assertions, prejudice or misapprehension for others, absolute delusion for some others; some will rightly be pronounced positive fibs, or, if the word is preferred, lies, and must be condemned accordingly. But Mr. Jeaffreson was not needed to tell us this, to reiterate it in every section and almost every page of a long book, and to tabulate thirty-one untruths, or tangles of untruth, in his final chapter. He knows—no one better—that Peacock, Hogg, and some other biographers as well, had been at pains to point out this lack of entire truthfulness. To bray Shelley in a mortar as a perpetual liar was not a requisite effort of biography, and when it is done so as almost to exclude from view the abundant evidences of his veracity of heart and conduct in some matters of major import it becomes practical misguidance.

Besides, we cannot but think that in some instances Mr. Jeaffreson presses this charge against Shelley with indiscriminate ire. For example, towards the end of 1812 (Shelley being then in his twenty-first year) Hogg had urged that his friend should ask the Duke of Norfolk to use his good offices

to reconcile the youth with his father. Shelley replies to Hogg, "I will this instant sit down and do penance for my involuntary crime by writing a long wheedling letter to his Grace." An indulgent reader, or even a fair reader, of these words of Shelley's would, we conceive, regard the word "wheedling" as written in a spirit of self-banter, just on the same level as the associated phrases "this instant," "do penance," and "my involuntary crime." Mr. Jeaffreson will not have it so. He says: "To wheedle is to entice, coax, cajole with flattering and false words for the attainment of an end; to write a wheedling letter is to write false and flattering words for the attainment of an end." He therefore charges Shelley with acting a lie in his letter to the Duke of Norfolk, and with shamelessly pre-announcing the act in his letter to Hogg. Mr. Jeaffreson recurs to this small point again and again, and always to the same effect; it furnishes the seventeenth head of falsity tabulated against Shelley in the final chapter. Against such an accusation as this the proper defence is not a reasoned denial, but an appeal to fair and common-sense construction. The twelfth head of falsity appears to be equally untenable. It purports that Shelley wrote, in a letter of October, 1814, the word "we" with a lying intention of showing that his wife Harriet was along with himself in Sussex; to us this word "we" seems to indicate Shelley and his uncle Capt. Pilfold (it is curious, by the way, that this name figures as "Pilford" in several of Mr. Jeaffreson's pages, but by no means in all). We will cite another matter, of far more importance from every point of view. Mr. Jeaffreson makes it an occasion partly for impugning Shelley's veracity, but more especially for denying that he was actuated by any lofty principle. In October, 1811, Sir Bysshe Shelley, the poet's grandfather, executed a codicil to his will, by which codicil

"he required that, on coming of age, the youngster should join in a resettlement of the settled estates that would make them part and parcel of the big entailed property of the Castle Goring Shelleys.....Should he prove rebellious and undutiful in respect to this one requirement, neither he nor his issue should profit by the grand estate.....Should he refuse to exchange his larger estate in the settled lands for a contingent life-interest in them, he must be content with that estate (which, though a comparatively small affair, was sufficient to maintain a baronet's dignity), and forego all interest for himself and issue in the lordly revenue to which he would otherwise succeed in the course of nature."

Shelley, then in his twentieth year, heard, soon after the date of this codicil, of a proposal greatly to his advantage, coupled with a condition of entail; and in a letter written to Miss Hitchener (the so-called "Brown Demon") he indignantly protested that he would reject the proposal, because he objected on principle to the system of entail, which might eventually, after his own death, devolve the property upon some person who would use it for no good ends. When Shelley came of age in August, 1813, nearly two years later, he refused the vast fortune obtainable under entail, and contented himself with the prospect of the "comparatively small affair," of which law could not deprive him. If he then acted from the principle which he had avowed many months before

in a minor matter, he performed, for principle's sake, an act of signal self-sacrifice, heroic, or, as some would think, quixotic; and it has hitherto been said by Leigh Hunt and others, Shelley himself being, no doubt, the original source of the statement, that he did act from that same principle. Mr. Jeaffreson, having to account for the poet's refusal of the vast fortune, allows that "the evidences are still wanting for a perfect account of the motives which made him disinherit himself and his issue out of the bulk of the family-property." But that uncertainty need not stand in the way. "Readers may dismiss with a smile the notion that he declined.... because his conscience would not permit him to join in an immoral arrangement which, whilst diminishing his own capacity for beneficent action, might put vast power in the hands of a fool or scoundrel." We are far from satisfied that "the real Shelley" can be arrived at by dismissing with a smile any suggestion that his motives, when apparently and professedly noble, were so in fact, and by saying instead that they were so self-harmful as to be inscrutable, and, at any rate, devoid of any tincture of nobility. While on this topic, we should remark that Mr. Jeaffreson is the only biographer who has brought out with perspicuity and fulness the details regarding Shelley's money affairs as connected with his grandfather's and afterwards his father's property; for this, as for much else, the students of the poet's life are under a genuine obligation to our author. Shelley's will is treated with equal precision. It left (*inter alia*) two sums of 6,000*l.* each to Miss Clairmont, the sister by affinity of the second Mrs. Shelley. This seemed so odd that the second bequest of 6,000*l.* has sometimes been regarded as a mere blunder or mis-drawing of the will; but Mr. Jeaffreson suggests, with every show of reason, that this amount was really intended to accrue to the benefit of Allegra, the daughter of Miss Clairmont by Lord Byron.

We proceed to state the main points in which 'The Real Shelley' furnishes information which is either entirely new or else put here with more distinctness than in previous memoirs. Mr. Jeaffreson starts from the pedigree of Shelley published by Mr. Forman, and contends that that branch of the Shelley family from which the poet descended was by no means eminent or aristocratic; it was only a line of small country gentry which neither did nor could give itself airs of importance. The poet's great-grandfather, born in England, became "a Yankee apothecary"; it was only with the poet's grandfather that this branch of the family grew conspicuous by matrimonial alliance and by wealth. They were not descended from the first Shelley baronet, created in 1611; and their connexion with the Michelgrove Shelleys, though decidedly probable, is unproved, and, at any rate, remote. The portrait of the poet as a boy, ascribed to the Duc de Montpensier, does not represent Shelley at all; we have a suspicion that Mr. Jeaffreson is right as to this. Miss Hellen Shelley's published reminiscences regarding Percy, supposed to be reminiscences of his very early childhood, can, upon an analysis of dates, only be accepted as relating to the Eton period of his life; this also is in the main highly plausible. Mr. Grove, the father of the

poet's cousin Harriett Grove, with whom he was in love in early youth, was not a clergyman; the married name of this lady was Helyar. Shelley entered Oxford University on April 10th, 1810, though he did not reside until October. Hogg gave an untrue account (we state this as Mr. Jeaffreson's opinion, without exactly committing ourselves to it) of his own expulsion from Oxford; he was, in fact, expelled, not for contumaciously refusing to disavow the atheistic pamphlet, but as being personally concerned in its authorship. Shelley frequented St. Bartholomew's Hospital in the spring of 1811; when he went through studies of the like kind towards the end of 1814; he seriously thought of entering the medical profession, and was not actuated by a mere wish to be of service to the poor on occasion. There is no good reason for thinking that his income, from the close of 1811 till he ceased to live with his first wife, was less than 400*l.* a year. Mrs. Godwin was not harsh to her stepdaughter Mary, who became Mrs. Shelley, and who, while living in her father's house, was brought up to think just like other girls and young ladies upon questions of morals such as marriage: Shelley alone presented the theme to her mind in a different light. We cannot but think that Mr. Jeaffreson overstates this point, though his view may be approximately correct. On coming up from Carnarvonshire to London in 1812, Shelley did not sojourn in Godwin's house. Fanny Godwin was probably, but not certainly, in love with Shelley, and unhappiness resulting from this cause among others may have prompted her to suicide in 1816. Shelley's first child, Ianthe Eliza, was most likely born in his lodgings in Pimlico, not, as heretofore said, in Cooke's Hotel, Dover Street; and it may well be that Shelley never lodged in that hotel. Mrs. Boinville (Shelley's "Maimuna"), though married to a Frenchman, was herself English. In the spring of 1815 Shelley went to Binfield, and that was his nominal residence at the date of his separation from his wife. As to this matter of the separation, and its sequel the elopement with Mary Godwin, Mr. Jeaffreson, we need hardly say, totally condemns the poet; still he does not blink such facts as might bear in the opposite direction. For example, he understands that documents exist which, if only Shelley were a witness worthy of credit, would indicate that he had adequate grounds for suing Harriett for divorce; he considers that Harriett eventually acquiesced in the separation in such a degree as constituted legal assent; he shows that her son Charles Bysshe was born late in the same year, towards the 1st of December, so that, when Shelley quitted her in the middle of May, she was not so near her confinement as previous writers seem to have assumed; and on obtaining an income of 1,000*l.* a year, which would be early in 1815, he allowed her an annual 200*l.* To secure this 1,000*l.* Shelley resigned only a small portion of his interest in the estates secured to him, which Mr. Jeaffreson constantly and conveniently designates A and B, to distinguish them from that very large fortune, C, which (as already referred to) he renounced upon coming of age. Mr. Jeaffreson will not allow, however, that the sum which Shelley paid, under decree of the Court of Chancery, for

supporting the two children whom the Court took away from him, was ever so large as 200*l.*; he holds it to have been always, as it certainly was after a while, only 120*l.*—a point as to which we are not convinced. Shelley's first child by Mary was a seven months' daughter, born on February 20th, 1815; it died in a few days. Before accompanying Shelley to Italy in 1818, Mary had their then two children christened. The matter on which Mr. Jeaffreson's controversy with Mr. Froude arose—the relations between Shelley and Mary on the one side, and Miss Clairmont and Byron on the other—occupies many pages in Mr. Jeaffreson's second volume. His view may be correct or incorrect; it is certainly argued and illustrated with much force, and, in default of some clear evidence to the contrary, to disbelieve it will by no means be to disprove it. The lovely Contessina Emilia Viviani, immortalized in 'Epipsychidion,' asked Shelley (as appears in a letter from his wife to Mrs. Gisborne) to give her a considerable sum of money. The poet's disease, which gave him so much acute suffering, is spoken of as "renal stone." The circumstances which led to Shelley's death and the loss of his barque the *Don Juan* are not discussed at any length by Mr. Jeaffreson; he thinks the allegation of a piratical attempt upon the barque possible, but is more disposed to believe in an accidental collision.

The Patriarchal Theory. By J. F. and D. M'Lennan. (Macmillan & Co.)

IN the last years of his life the late Mr. J. F. M'Lennan was busied, in spite of harassing illness and the discomforts of exile, in bringing to a point his discoveries in the science of early history. He first discovered and proclaimed the importance of totemism and exogamy, and he laboured in search of the origin of exogamy, while he ceased to hold any theory at all about the origin of totemism. But Mr. M'Lennan seems to have believed that while Sir Henry Maine's writings, such as 'Ancient Law,' stopped the way his own ideas could never get a proper hearing. 'Ancient Law' and, in a more modified form, Sir Henry Maine's other works uphold the venerable and, till M'Lennan's time, practically universal hypothesis that human communities originated in the recognition of the patriarchal family. To this Sir Henry Maine added a strong belief in the very wide diffusion of the *patria potestas*. Mr. M'Lennan, therefore, composed the polemical work before us for the purpose of clearing the "patriarchal theory" completely out of the way. He left his book incomplete, and it has been edited and finished by Mr. Donald M'Lennan. The book offers no easy task to the reviewer. It is so polemical in form that criticism must be a running battle or a running commentary. Again, we must humbly admit that we have not that first-hand knowledge of the intricacies of Slavonic, Hindoo, and old Irish family law necessary for a scientific estimate of the evidence. Only a jury of specialists could do justice to parts of the book, and how specialists may differ any one can see by examining the various views of that extraordinary old Irish arrangement, the *geilfine* division. The topic is so perplexed and obscure that really

it does not aid either Sir Henry Maine or Mr. M'Lennan—it is a mere riddle of the Irish sphinx. On the whole subject our prepossessions or prejudices are on the side of Mr. M'Lennan. We believe that as a rule, and in the vast majority of cases, loose and matriarchal forms of community preceded the patriarchal family. If man was ever an almost irrational animal, it is probable that animal jealousy kept him monogamous or polygamous. But just as "man, being reasonable, must get drunk," so savage man, becoming more or less reasonable, took to practices which produced the customs of female kinship, exogamy, and totemism, while these again were slowly converted into the modern family by the development of a clearer-sighted reason. Mr. M'Lennan seems to us in his various writings to have partially demonstrated these processes, and, as far as we are capable of judging, he deals some very shrewd blows in this volume at the ideas of Sir Henry Maine. But unless Sir Henry Maine, or some advocate of his views, replies to these indictments, we cannot regard the controversy as closed. When it began, Mr. M'Lennan's theories were all but absolute novelties. Mr. M'Lennan, Morgan, and others have produced plenty of evidence that strengthens their contention, and plenty of arguments which need answering by the friends of the old hypothesis. Where, then, precisely do the friends of the old hypothesis stand? How much would Sir Henry Maine concede to the new anthropological learning? Where would he refuse to rectify his scientific frontier? To ourselves it seems that Mr. M'Lennan has shaken the doctrine that "the patriarchal family of the Roman type with *patria potestas* for its leading feature is found among the Hebrews" (chap. v.). Here the evidence employed is chiefly given in the Bible, and is accessible to all, while Locke's arguments against Filmer are also to the point. But the evidence as to the Hindoos is by no means so accessible, and here we need to have Mr. M'Lennan's argument controlled by an expert, as also when he deals with the antiquities of Slavonic law. But we confess to some sympathy with Mr. M'Lennan when he writes: "Sir Henry Maine at one time identified the Roman Gens with the village community. He has since that identified it with the joint family and with the house community. And in his latest work he has given us the alternative of identifying these with the Agnates of Roman relationship." We, too, have felt some difficulty in studying the learned author's chapters on these topics.

About a controversy like this it is impossible to write with assurance; one can only believe that finally a conclusion, on one side or the other, will be reached by the majority of students. Less immediately connected with controversy, and of very great and curious interest, is the chapter on "The Origin of Agnation," including the ingenious pages on "Bossom Marriage." The light thrown by Bechuana custom on Hindoo law is also an excellent example of Mr. M'Lennan's method (p. 328). We sincerely hope that Mr. D. M'Lennan may be able to edit his distinguished brother's notes on exogamy and totemism, matters more interesting and less controversial than the place of the patriarchal family in the history of institutions. Very strong points against

the wide early prevalence of *patria potestas* are taken with much subtlety on pp. 191-193. These arguments tell more with us than disputes in detail over isolated facts in Hindoo or Slavonic laws, though these disputes also stand in need of a settlement one way or the other. Like all polemical books 'The Patriarchal Theory' is hard reading, and the reader's judgment has often to be suspended because he has not before him the reply of Mr. McLennan's opponents. Preaching to converts like ourselves is easy work. What do the unconverted say?

A History of Money in Ancient Countries from the Earliest Times to the Present. By A. Del Mar, C.E. (Bell & Sons.)

QUESTIONS connected with the currency appear to absorb attention in the United States, just as the difficulties in regard to property in land both in its urban and rural aspects do in this country. To many minds the solution of the one or the other of these social problems seems to offer the clue to the unravelling of all other complications, and the explanation of all striking phenomena in the past. Englishmen are being constantly reminded that *latifundia* destroyed Italy, while Mr. Del Mar traces the fall of ancient Rome to the disuse of the monetary system which had been in vogue before the Punic Wars. Again he writes:—

"Money is, perhaps, the mightiest engine to which man can lend his guidance. Unheard, unfelt, almost unseen, it has the power to so distribute the burdens, gratifications, and opportunities of life, that each individual shall enjoy the share of them to which his merits entitle him, or to dispense them with so partial a hand as to violate every principle of justice, and perpetuate a succession of social slaveries to the end of time."

It is clear that Mr. Del Mar has not underrated the importance of his subject, and that he approaches it as a practical man who is anxious to find a remedy for existing disorders rather than in the scientific spirit of a student. Alarmed by "illiterate plans and popular clamours," and repelled by the "discordance, dogmatism, and intolerance" of the teachers of financial science, he offers a guide towards correct theories and beneficial results in the "steady light of recorded experience."

Unfortunately, however, the light of recorded experience on monetary matters is fitful and dim. The facts with reference to the coinage of many realms in many ages have, indeed, been carefully studied by collectors, the fineness and quality of various issues assayed, and the dates of changes noted. A vast amount of careful work has been done, but it is true that the reasons for these changes in coinage, the intentions of those who issued moneys, the implied principles which controlled their conduct, and the results of their schemes are often almost unknown. Till the facts for which collectors vouch are interpreted in the light of such knowledge as this, we cannot be said to have grasped the monetary experience of past civilizations.

Mr. Del Mar has adopted a curious mode of arrangement in his attempt to deal with this large and difficult subject; it is purely geographical. Beginning with China and working westward, he takes each of the

"ancient" countries of the world in turn, and tries to sketch their monetary history from the earliest times to the present day. Any distinction between ancient and modern history is sure to be more or less arbitrary, and this division into ancient and modern countries is specially open to objection. England and the other parts of mediæval Europe appear to be included among the ancient countries, and the precise scope of a history of ancient countries in the present day is a little difficult to understand. But apart from its inconvenience, the plan is seriously defective inasmuch as it prevents Mr. Del Mar from making any use of the comparative method. Many of the phenomena in backward countries in the present day enable us to understand the economic conditions of ancient civilizations more clearly by helping us to realize the practical working of a system that is very different from our own. This is the method which has been followed in examining village communities, the portion of economic history on which the most definite results have thus far been attained; and Mr. Del Mar has been ill advised in discarding it. He might, for example, have found a clue to unravel the difficulties connected with the cowrie circulation in the East if he had given some attention to wampum and the rates at which it was currently exchanged in the New England settlements. Even within the limits of each country the comparative method might have been adopted with advantage. Mr. Del Mar makes one passing reference to the Deccan in the thirteenth century, but few things would have thrown more light on some of the questions raised in these pages than a real inquiry as to the currency of the Nizam's dominions in the present time. The constantly varying relations between the copper *dubs* and the *halisicca* rupees are very curious, and show a state of affairs very different from the system of a copper standard, with silver "multipliers" and cowrie "dividers," which Mr. Del Mar regards as the normal condition. One can hardly hope that the monetary history of India under its Mohammedan rulers will become intelligible until the working of the native systems in the present day is understood.

To review the money of the world in all ages it would seem desirable that the term should be used in its widest meaning so as to include all media of exchange. Mr. Del Mar, however, uses it in a very restricted sense: "Money has always consisted tangibly of a number of pieces of some material, marked by public authority, and named or understood in the law or customs." He accordingly treats money as exclusively "national" in character, and regards foreign coins not as money, but as merchandise. But nations, laws, and public authorities all belong to advanced states of civilization, and the commercial transactions of primitive times are practically ignored if we confine our attention to these. Not only so, but the character of these later institutions, or at any rate their growth, is less easy to understand when primitive commerce is neglected. The history of money should really resolve itself into an answer to the question, How long and how far was the primitive circulation of merchandise maintained before it was

superseded in any given country by the issue of coinage?

In an early condition of society each community supplies its own needs from its own resources, and only requires to make occasional exchanges with outsiders, and it is, for the most part, only when exchange is made with outsiders that transactions occur which involve the use of a medium of exchange. Any commodity which is highly prized will serve the purpose, though some serve it better than others; and where metals are employed, all that is required is some guarantee of their quality, and a means of weighing out the right quantities. Thus almost universally the ideas of weight and money have been closely connected. Hence the earliest media of exchange were not current because they were issued by a public authority, for they were chiefly used in passing between persons who acknowledged no common authority. Hence the media of primitive commercial transactions in all countries and times are excluded by definition from Mr. Del Mar's 'History of Money.' He deals solely with systems where issues of coinage are controlled by public authorities, and gives special attention to those cases where an overvalued coinage has passed current for a long period of years because of the careful limitation of the quantities issued. He describes the details of this "numery" system in China and Rome, dwells on the traces of it in Sparta and Carthage, and argues for its existence in many other countries as well. In regard to most Eastern lands this argument rests solely on the necessity for some medium of exchange, which might of course have been provided on the primitive plan without recourse to coined, still less to overvalued money. Thus, while the weighing out of shekels by Abraham in exchange for the cave of Machpelah was not a case of the use of coined money at all, it was still an instance of the use of a medium of exchange. The important mercantile business of the empire of Solomon was conducted in the same way, and it is perfectly gratuitous to suppose that the Egyptians and Assyrians had an elaborate system of token moneys of which no traces now remain. All the evidence collected by such authorities as M. Revillout and Mr. George Smith goes to show that both peoples were accustomed to weigh out their media of exchange. Besides, when Mr. Del Mar threw out these suggestions he must have forgotten his own assertions that "all the peoples of Asia were slaves to nobles and priests—just as the people of India remain to-day," and that a "numery system of money is inconsistent with despotic government."

In tracing the history of money in Europe, Mr. Del Mar treats it as one of gradual decay. A restricted issue of iron had provided Sparta with a convenient currency, and "from the iron numery of that country sprang those of the various Greek states and colonies as well as those of Carthage and Rome; and from this frequent and common use of numery systems resulted that general conception of money throughout the ancient world which is embodied in its classical names of *nomisma* and *numerato* [sic]."

But subsequently

"the old aphorisms concerning money were forgotten. Money was no longer an institution of

the State which connected every exchange, both with the past and future; it was no longer an idea, it was a fact; it was no longer a symbol, but a thing; and to that thing as it came, radiant and glistening from the temple of Juno, cleansed of the blood of innocents and the sweat of captives that had won it, was given the name 'moneta.'.....This conception of money lasted until about the third or fourth century of our era: then it took another step towards nationalism. It had fallen from *numerata* to *moneta*, it was now to fall from *moneta* to *ponderata*. The mark upon pieces of money was no longer an assurance of their validity. It was now necessary to weigh them. It was no longer coins that people were dealing in, it was quantities of gold, silver, or copper.....From this degraded posture of money have sprung all modern laws and ideas on the subject."

While Mr. Del Mar's account of the normal condition of the monetary system of Mohammedan India is open to doubt, and his theory as to Assyria and Egypt is devoid of support, it is also difficult to accept his view that a "numery" system was the normal one in classical antiquity. It is exceedingly probable that the iron money of Sparta and leather money of Carthage obtained their value as currency from the careful limits imposed by Government on the issues, and that overvalued copper was minted in Rome on a similar plan. But to carry on such a system effectively would require wide knowledge and constant care on the part of the Government, and the Roman Senate, which, according to Mr. Del Mar, granted to many families the right of coining highly overvalued silver, was quite unfit for such a task. It is impossible to regard this as the normal Roman system which expressed itself in Latin language and Roman law.

The sole evidence alleged in favour of this opinion is the well-known passage in the 'Digest' (xviii. 1, 1) where Paulus is quoted for the distinction between sales and other transactions, and a brief account of dealing with money as opposed to barter is given for this purpose. To regret the loss of the lawyer's authorities for his view is to misunderstand the character of the passage, which does not claim to give actual history; but, curiously enough, the quotation is entirely irrelevant to Mr. Del Mar's argument, as there is not a syllable in the passage which does not apply to the circulation at their commodity-value of coins made of metals which are precious because they are scarce. Indeed, it is only by a strained interpretation that the passage can be made to refer to money which consisted of carefully restricted issues of overvalued coins.

In his desire to carry back this "numery" system at Rome as far as possible Mr. Del Mar gives the following sketch of the early monetary conditions there:—

"Upon a review of the facts and considerations which belong to the history of money during this period, I am inclined to the opinion that the monetary system of Rome during the Etruscan era consisted of gold, silver, and copper coins, and that this system was continued by Romulus and his successors so long as sufficient supplies were received from the mines or derived from the operations of commerce. Gold was obtained by washing the sands of the Tiber, and silver from commerce with Greece and Carthage; but copper at that period could only have been obtained from distant Cyprus, or conquered from the Etrurians. The difficulty of procuring supplies of this metal probably led to the use of

copper coins, overvalued, like the iron ones of neighbouring Sparta, or the parchment-covered discs of Carthage. With the growing scarcity of copper, clay, or terra-cotta coins, leather discs and wooden tallies may have been tried as moneys."

We cannot attempt to follow the author into the Etruscan period of Rome before the time of Romulus; but there is no evidence that the citizens carried on such systematic commerce with Greece, Carthage, or Cyprus in those early days, or that their exchanges in their own markets were so frequent as to require such elaborate systems of "numeries." The details of the subsequent argument are a little tedious, but it is worth while to quote one statement, the accuracy of which can be readily tested in another field:—

"It may be confidently asserted that no system of money ever existed in which the coins passed by weight instead of tale, or wherein the coins preserved for more than a very brief period the names and weights of well-known measures of weight, as the libra, or pound, or ounce."

The author refers to the case of English moneys; but it tells against him at every point. Domesday Book and the Pipe Rolls, with their frequent *arsatas et pensatas*, are quite conclusive as to the occurrence of this mode of payment, and the standard remained unaltered for nearly three centuries after the Conquest. Some authorities hold that payments by weight were the usual practice till a much later date. Mr. Del Mar's attempt to show that the pound of money was not a pound in weight rests on his inability to distinguish the Tower pound, which was abolished in 1527, from the pound troy. Further proof that the English coins were true weights, not merely symbols of value, may be derived from the Assize of Bread, in which the weight of the farthing loaf is defined in shillings and pence.

The prejudice in favour of a "numery" system has led the author into many strange misinterpretations of the facts before him. His judgment is sometimes at fault in other cases; he seems never to have heard about laws against forestalling and engrossing, since he argues that at an early period in Indian history there must have been violent fluctuations in the coinage, for "there could have been no other reason" for a law that the king should fix the price of commodities. He is not very fortunate as a critic; he is too hasty in trying to explain away the statement of Pliny's which conflicts with his favourite theory, and in concluding that Pliny wrote under the censorship of a despotic emperor. Nor is he altogether happy in his reference to the period when the Romans "imported the Laws of the Twelve Tables from Greece."

Most surprising of all are the views he occasionally expresses of the broad relations of different races to each other in the progress of human civilization: "*Nomisma* was from *nomos*, which was a Dorian word, and therefore of Phœnician or Pelasgian origin, and was probably introduced into Greece before the alphabet." "Both Greece and Etruria were settled from Phœnicia. These colonists.....retained their mining character; they spurned agriculture, and preferred buying their supplies of food in Egypt to raising it themselves." Equally positive are the writer's statements as to the Indian

origin of the Egyptians and Nubians, and the influence of the Laws of Manu on their civilization.

It is most unfortunate that a man who is evidently painstaking and industrious, and who has such complete acquaintance with the distribution of the precious metals and with the working of mines both in the East and West, should have devoted his energies to a task which lies beyond his powers, since he lacks the accurate historical knowledge and the critical judgment which must be combined in the man who shall write a history of money really worthy of the name.

NOVELS OF THE WEEK.

Under the Lash. By Mrs. Houstoun. 3 vols. (White & Co.)

Anthony Fairfax. 3 vols. (Bentley & Son.)

Leicester: an Autobiography. By Francis

William L. Adams. 2 vols. (Redway.)

The Wise Women of Inverness: a Tale; and other Miscellanies. By William Black.

(Macmillan & Co.)

False Steps. By Douglas Dalton. (Tinsley Brothers.)

Between Midnight and Dawn. By Ina L. Cassilis. (Vizetelly & Co.)

Private Lawrie and his Love: a Tale of Military Life. By Shirley B. Jevons. (Allen & Co.)

The Recollections of a Country Doctor. By Mrs. J. K. Spender. 3 vols. (Hurst & Blackett.)

MRS. HOUSTOUN'S hero is a man of great courage, who marries a beauty and carries her off to the wilds of Ireland, where he obtains an appointment as resident magistrate. The desolate west has a terrible effect on the temper of the "Anglo-Greek" wife of Harvey Latour, and casting about for admiration she can find nothing better for her purpose than to flatter the boyish vanity of her husband's cousin Cyril, and detach him from his allegiance to a pretty native to whom he is engaged. "The lash," as applied by Philippa to her husband in various effective modes, is, indeed, the theme of the story, which, though localized for the most part in Ireland, has in it nothing specially characteristic of the usual Irish novel. The author, indeed, seems to creep with much seriousness the allegations made by the Nationalists against Irish landlords, and draws a most unfavourable picture of the grand seigneur of county Boganrock. The shiftless D'Alton and his charming daughters are more or less true to their nationality; but, on the whole, one is a little disappointed as to local colouring. A greater defect is the slipshod English and French with which the book abounds. Here is a specimen culled at random: "The cry of the terrified creature [the hare] as the hounds press madly on—their hot breath tainting (in their eagerness to kill and eat) the breezy air of the tranquil uplands," &c. A tendency to parenthesis is a most disastrous gift.

'Anthony Fairfax,' the work of a new writer, is pleasant and full of promise. The author has not aimed high, but the interest is maintained throughout and the characters are consistent and true to nature. The secularist working man and his wife are excellent portraits, and in Beatrice Clare we have a

charming picture of a healthy and right-minded English girl. There are abundant evidences in the pages of this novel of a close, but not unkindly study of human nature. The following passage will serve to illustrate our meaning:—

"There are people to whom their second-hand connexion with any trouble is infinitely more important than even that of the chief sufferer: people who if their dearest friend came to unmerited disgrace would feel that the deepest tragedy of the occurrence lay in the fact that they knew the person concerned, and, in pitying themselves for their involuntary association with such an unpleasant event, would entirely forget to feel for the man who had lost all by it."

The *dénouement* is perhaps unreasonably delayed, but poetic justice is amply satisfied when in the end the unwitting author of the hero's troubles becomes the chief means of rehabilitating his character.

There is unquestionable power in 'Leicester,' but far greater power than that shown by Mr. Adams would be needed to reconcile the reader to the repulsive theme he has chosen. The opening chapters are not wanting in a certain picturesqueness, and the schooldays of the hero, then a dreamy reserved boy, and his privations when cast adrift in London are told in such a manner as to awaken an interest in his future. But this promise is not fulfilled, the extravagance of the later chapters and the author's frequent lapses into unnecessary realism rendering the second volume well-nigh unreadable. The uniform affectation of the style may be gathered from the following extract: "Often I watched the sun setting in the cloud banks, and once saw him in the dim dapper sky-layer a bloody spider-round" (vol. i. p. 178). Leicester in his childhood was a dreamer; in his early manhood he seems to have lived in a sort of chronic delirium. Mr. Adams has a special fondness for such phrases as "not unsweet," "not unfaint," "not undreamy," and in one passage we find the mysterious expression "red rarified lips." What purpose the author thought to serve in writing this nightmare of a book we are wholly at a loss to conceive. He will certainly have succeeded in affronting his readers and irritating his critics by so wanton a misuse of his powers as 'Leicester.'

It is somewhat of a relief to have a story from Mr. Black with neither gorse nor salmon in it, which is the case with 'The Wise Women of Inverness.' The wise women are latter-day witches, who deal in talismans and spells, in bits of crystal, and wax images, and necromancy of various kinds suited to the ignorance of willing gulls. They extract money from a miserly old sheep-farmer who has cheated his niece of her share in the farm, and who, threatened with the law by Alison's sailor lover, applies to the wise women for a charm which will work his ruin. In return for his gold they give him a wax figure to be melted at the fire, and the old sinner carries out their injunctions with a superstitious confidence in their efficacy. But the sailor lad outwits him by the aid of a bottle of phosphorus—a trick just as stale as the melting wax. Mr. Black has been satisfied with commonplace incidents and a meagre plot, but it is needless to say that he has woven them into a bright and

entertaining story. The miser's conversion by phosphorus and repentance by terror are as amusing in their way as anything that the author has given us. The 'Rhymes by a Deerstalker,' which occupy fifty or sixty pages of the "Miscellanies," are chiefly those incorporated by Mr. Black in 'White Heather.' Some few of them are worth preserving, apart from the story to which they belong. 'Adam o' Fintry' has the ring of a tragical Scottish ballad; and Allan Cunningham would not have scorned to acknowledge one or two of the lighter pieces, such as that beginning:—

O lasses, lasses, gang your ways,
And dust the house, or wash the claes;
Ye put me in a kind o' blaze—
Ye'll break my heart amang ye.

'The Supernatural Experiences of Patsy Cong' is another reprint—full of character and local humour.

'False Steps' is replete with what may be called "common forms." There is a baronet who marries a virtuous girl from the ranks, but who is so silly that he is not sure what he has had inserted in the register, and on his wife's death rushes abroad without making the easy search which would set his misgivings as to the validity of his marriage at rest. Given so imbecile a hero, and it is obvious that the wicked remainder-man, whose interest it is to spirit away the infant Mary, or Lorrie as she turns out to be, has it thenceforth all his own way. How the child was changed at nurse, and recognized at once by her father after long years by her resemblance to her mother and a mole on her neck, is duly recorded. The book bears signs of being written in great haste, and its principal merit is that it may be read in greater.

An ingenious plot cleverly handled is the chief feature of 'Between Midnight and Dawn,' which is a distinctly favourable specimen of the tales of which 'Called Back' is a type. The author has a tendency to overcolour her portraits, and her sentiment, like her proper names, is a trifle artificial. Still the novel or novelette is readable and exciting. The short story which concludes the volume, 'The Inn on Haverley Wold,' is not even mentioned on the title-page, and is an unfavourable sample of the author's powers as a sensational writer.

Military novels have generally been popular, for they admit of the introduction of much incident, adventure, and romance. The most peaceful of civilians often take the keenest interest in tales of danger and courage, for the simple reason that they introduce them into a sphere of action new to them, and call up emotions with which they are practically not familiar. In writing of warlike deeds also there is much scope for the power of the author. He is required to deal with strongly contrasted situations, and to present his readers alike with pathos and peril, ferocity and chivalry, humour and self-denial, selfishness and self-devotion. Of his opportunities, however, Mr. Shirley Jevons has not taken advantage. The plot is poor. There is much effort to give local colouring to the story by depicting the details of barrack life and military social intercourse; but the author is not a soldier, and is consequently guilty of many absurdities.

There is also a constant tinge of vulgarity throughout the book. A colonel is described as going over to the orderly room every morning in full dress; he is also made to show a haughtiness towards a gentleman private which no British officer in these days feels; and he speaks of his own descent in a manner which is not characteristic of a man really well born. The heroine is far from maidenly in her behaviour, and is represented as addressing a subaltern as "Lieutenant Mason." In short, the author has selected a topic with which he is unacquainted, and his production will make soldiers smile. To those who have read Lever's and Whyte Melville's novels 'Private Lawrie and his Love' will be eminently disappointing.

It is a little unfortunate that the title of Mrs. Spender's present collection of magazine stories should suggest a comparison with the 'Diary of a late Physician.' The contrast is unfair. But in these volumes are many well-told tales. 'Adela Bolton's Conquest' relates the courage and tenderness of an actress who rescues a child from death and preserves a theatreful of people from panic and destruction. 'Struck Dumb' is a story of catalepsy, of a parallel to which we have some recollection in the celebrated 'Diary.' 'At the Risk of my Life' is an exciting experience of homicidal mania in a lady. 'The Ghost of Simon Shaw' relates how an old miser, who had persecuted his daughter to death, having been resuscitated after his sordid attendants had hurriedly laid him out as a corpse, was moved by some repentant feeling to do justice to his granddaughter. 'Self-Accused' and 'Nancy Langridge's Secret' are good in their way, the affectionate industry of the girl who in secret touches up her father's pictures when a temporary failure of sight, to the extent of colour blindness, threatens to ruin his reputation as an artist, being pathetic. Robert Hendon's failure we confess to thinking no more than he deserves, for he is quite as "aggravating" as his wife, which is saying much. 'Missing,' and its sequel 'How the Fever came to Halstead,' deal with the fortunes of a poor girl who marries "above her," and has to suffer much in consequence. 'Our Children's Hospital' is a philanthropic story. One of the best in the book is the last, 'An Old Maid's Story,' based upon the very common theme of presentiments as to the death of absent, but deeply attached friends. The doctor tells his stories well; but one can see he is a lady M.D., "all of the modern time."

OUR LIBRARY TABLE.

SUCH imagination as Lord Sherbrooke displays in *Poems of a Life* (London, Kegan Paul & Co.) is strictly confined to his title-page. He promises "poems," and gives his readers copies of verse; he talks of "life," and gives only imitations of his favourite poets. Byron he has read, and Shelley; likewise Pope; also the works of Mr. Arnold; and Raleigh besides; and Béranger and Horace; and these are the results—amusing to the cynic, but to the man of letters insignificant. Here is a reminiscence of Byron:

By the dark waters of the heaving sea,
Cold as their waves, and as their breezes free.

Here (it is the Moon that speaks) is an attempt at Shelley—the Shelley of 'Arethusa' and 'The Cloud':—

And more shall I see,
Ere the time shall be
When the poles shall be riven in sunder,
When flames leap forth
From south and north,
And echo is hushed in thunder.

Here is a sample of how Mr. Arnold might (but would not) address Mont Blanc:—

Beneath infernal rivers,
The fiend of Etna glows;
Thy genius sits and shivers
Amid eternal snows,
And prays that every icy blast
That shakes his limbs, may be the last.

Here (the whole effusion should be quoted) is a specimen of Lord Sherbrooke's elegant redaction of 'Chevy Chase':—

It was upon a Monday morn,
'Mid Cheviot hills so high—
The child may rue that is unborn,
Tis pity they should die.

Elsewhere we find him conveying the ideas of Béranger:—

The northern trumpet sounds the charge, my steed is true Cossaque;

posing as the chamois:—

The treacherous dint of my light footprint
Has drawn the hunter near;

and even essaying the manner of Walter Scott:

Loud whistles the night wind, white dances the spray,
And the trade has a name that is nameless by day;
Then gather, gather, gather, guano.

But save in some of the Australian satires we find nothing of the true Lord Sherbrooke. All beside is mere echo and reflection. There is no touch of the desperate delights of Adullam, no hint of the Match Tax or the menads who took exception to it. In fact, there is nothing of anything in particular; and if it be strange and weird to think that Lord Sherbrooke should have written these (so-called) 'Poems of a Life,' it is still more weird and more strange to reflect that he has published them.

In Mr. Cobban's *Tinted Vapours* (Warne) there is no situation so fresh and striking as that which made the fortune of 'Called Back,' and which, to be plain, was the only good thing in the book. But apart from this it has in every way the advantage of its predecessor. It is better invented, better put together, better told, and better written; its characters are living beings; the dialogue has something of that ring of nature and reality which we remarked in the author's first novel, 'A Cure of Souls.' And yet it seems certain that nothing like the success of 'Called Back' will fall to the share of 'Tinted Vapours.' Both are published at a shilling; one is a capital shillingworth; of the other there have been sold a quarter of a million of copies. In the public there is a certain craziness of judgment. It is either indifferent or infatuate; it fights and scrambles for breathing room in the pit, or it leaves the theatre empty. Of course it will buy 'Tinted Vapours,' and largely, but for such another success as attended the publication of 'Called Back' we may have to wait a dozen years. That 'Tinted Vapours' is a masterpiece is not at all to be inferred. It is, however, a capital bit of work in the way of mystery and sensation, its lines are cast in unfamiliar places, and it deals to excellent purpose with a number of novel materials and effects. It is not nearly so good as the best of *Fortuné du Boisgobey*, but it is a great deal better than his worst, and will be read by everybody who has an eye for romance with not a little of that attentive excitement which it is the peculiar privilege of the good story-teller to produce.

Memoirs of the Life of Colonel Hutchinson, revised, with additional notes, by Mr. C. H. Firth, M.A., and published by Mr. Nimmo in two volumes, is an excellent edition of a famous book. Paper, type, and "get up" are admirable, and if the "ten etched portraits of eminent personages" with which it is illustrated are a trifle desultory and vague—we have a James I., but no Charles I., a Sir John Hotham, but no Prince Rupert, and so forth—the editor has given us so good a text and so much new matter

that we cannot find it in our hearts to complain. Basing his work on that of Julius Hutchinson, the original editor, Mr. Firth has added a plain and scholarly introduction, and has introduced the 'Memoirs' proper by reprinting the fragment of autobiography in which "Madam Hutchinson" saw fit to relate the "general and particular providences" of which she was the object. He then presents the 'Memoirs,' with a modernized orthography and a revised scheme of punctuation. He retains the notes of Julius Hutchinson, and supplements them by annotations—corrective and explanatory—of his own. In a couple of appendices he produces a certain number of letters and documents not hitherto published; and he rounds off and completes the work with a useful and comprehensive index. Since their publication in 1805 the 'Memoirs' have been a kind of classic. To say that this is the best and fullest edition of them in existence is to say everything.

The Royal Mail, by Mr. J. Wilson Hyde (Blackwood & Sons), contains a good deal of pleasant gossip about mail coaches and post-boys, and a number of fairly amusing stories about lost letters, franks, sorters, &c. The author offers no suggestion for the improvement of the Post Office, and we certainly think he gives too favourable an impression of its present arrangement. His tales of the acuteness shown in delivering wrongly addressed letters might easily be balanced by instances of incapacity to correct the most obvious slips of the pen.

The Story of the Sudan War, by Mr. W. Melville Pimblett (Remington & Co.), is a narrative of the disastrous events that have occurred in Egypt since the Mahdi rose into notice. Written in rather slipshod English, it seems to contain nothing that any diligent reader of the daily papers does not know already.

Mon Petit Dernier. Par Quatrelles. (Paris, Hetzel.)—We have a kindness for the ingenious writer who calls himself Quatrelles. If he is not quite so witty as M. Halévy or M. Pailleron, and if he does not write quite so good French as M. Renan, he has so much more good French and good French wit about him than most writers of miscellanies in France at present that one can very seldom go far wrong with a book of his. It would puzzle a new Master of the Sentences to define exactly the class of 'Mon Petit Dernier.' There are narrative sketches of the apologue kind in it (the best, and one which is very good, though a little too long, being 'L'Escargot Fringant'), and epistles of a satiric and hortatory kind to the world in general, and a dissertation on puns (which expresses all the orthodox French hatred of such things, while it shows a reprehensible relish in collecting and exhibiting some of the most atrocious of recent specimens), and a few short *contes*, the best of which relates how a too gallant gallant was punished for reversing the crime of Ananias and declaring that he had bought something for much less than it really cost; and some excursions into politics; and a curious paper, which seems to be serious, on the French embassy to the coronation of the Czar Alexander II. in 1856. In this miscellany it must be very hard if most readers cannot find something that suits them in matter; and when they have found it they will not have much fault to find with the form.

We have on our table *Recent British Battles on Land and Sea*, by J. Grant (Cassell),—*The Office of the Historical Professor*, by E. A. Freeman (Macmillan),—*Elementary Text-Book of Trigonometry*, by R. H. Pinkerton (Blackie),—*The A B C of Modern Dry Plate Photography* (London Stereoscopic and Photographic Company),—*The Law Student's Journal*, Vol. VI., edited by J. Indermaur (Barber),—*Guide to Female Employment in Government Offices* (Cassell),—*Health and its Appliances*, by D. Nicol (Duck),—*Myths in Medicine and Old-Time Doctors*, by A. C. Garratt (Putnam's),—*The Art of Leather Manufacture*, by A. Watt (Lockwood),

—*British Apples*, compiled by A. F. Barron (Macmillan),—*High Aims*, by Eleanor C. Price (Nisbet),—*Loveday's History*, by Lucy Guernsey (Shaw),—*His Chosen Work*, by Mary MacSorley (Shaw),—*Vanished Faces*, by J. Besmeres (Nisbet),—*The City of Royal Palm*, by F. Cowan (Rio de Janeiro, Lamoureux),—*Love Letters*, by a Violinist (Field & Tuer),—*Anne Boleyn, a Tragedy in Six Acts*, by M. L. Tyler (Kegan Paul),—*Legenda Monastica* (Mowbray),—*The Triumph of Time*, by E. Dietz (Allen),—*A Year's Ministry*, Second Series, by A. Maclaren, D.D. (Hodder & Stoughton),—*A Politician in Trouble about his Soul*, by A. Herbert (Chapman & Hall),—*Alfred de Musset's On ne badine pas avec l'Amour and Fantasio*, edited by W. H. Pollock (Frowde),—*La Propriété Sociale et la Démocratie*, by A. Fouillée (Paris, Hachette),—*La Donna e l'Avvocatura*, Part I., by Avv. Santoni-De Sio (Rome, Tipografia della Nuova Roma),—*La Ballade de Léonore en Grèce*, by M. J. Psichari (Paris, Leroux),—and *La Tapisserie dans l'Antiquité: le Pèlopie d'Athènes*, by Louis de Ronchaud (Paris, Rouam).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Hughes's (L.) *Hour Lessons on the Gospel of St. Mark*, 2/ cl.
Fleiderer's (O.) *Influence of Paul on Christianity*, translated by J. F. Smith, 8vo. 10/3. (Hilbert Lectures, 1885.)
Sacred Books of the East, edited by F. Max Müller, 8vo.: Vol. 20, *Vinaya Texts*, Part 3, The Kullavagga, 4-12, 10/6; Vol. 22, *Gaṇa Sūtras*, Part 1, The Akaranga Sūtra, The Kalpa Sūtra, 10/6; Vol. 24, *Pāhavi Texts*, Part 3, Dīnā-1, Mahāgī Kīrād, &c., 10/6 cl.
Teaching of the Twelve Apostles, edited by R. D. Hitchcock and F. Bacon, 8vo. 7/6 cl.

Law.

Clerke (A. St. J.) and Humphry's (H. M.) *Concise Treatment on Law relating to Sales of Land*, 8vo. 25/ cl.

Music and the Drama.

Martin (H. F. Lady) *On Some of Shakespeare's Female Characters*, 4to. 21/ vellum.
Moulton's (R. G.) *Shakespeare as a Dramatic Artist*, 8vo. 6/ cl.
Songs of the North, from the Highlands and Lowlands of Scotland, edited by A. C. Macleod and H. Boulton, Music arranged by M. Lawson, 4to. 21/ bds.

History and Biography.

Buckland (Frank), *Life of*, by G. C. Bompas, cr. 8vo. 12/6 cl.
Buckham's (M.) *Leaves from a Prison Diary*, cr. 8vo. 6/ cl.
Edgar's (A.) *Old Church Life in Scotland*, 8vo. 7/6 cl.
European Concert in the Eastern Question, edited with Introduction and Notes by T. E. Holland, 8vo. 12/6 cl.
Geiger's (Dr. W.) *Civilization of the Eastern Iranians in Ancient Times*, trans. by D. D. P. Sangana, Vol. 1, 12/ cl.
Hutton's (L.) *Literary Landmarks of London*, cr. 8vo. 7/6 cl.
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FIELD & TIER.

M. KAVYELIN.

At the beginning of the present month we chronicled the death of a distinguished Russian man of letters, M. Kostomarov. His countrymen have again to mourn the loss of an eminent scholar, M. Kavyelin, who died very unexpectedly on the 15th inst., from inflammation of the lungs, the consequence of a chill caught while resting out of doors in one of the squares of St. Petersburg but a few days before.

Konstantin Dmitrievich Kavyelin, born on November 15th, 1818, was the son of Dmitri Alexandrovich Kavyelin, Rector of the St. Petersburg University. He was a bright, intellectual youth; the celebrated critic Bielinsky, whose pupil he had been, spoke of him as "ardent and talented, of great parts and promise." Bielinsky's judgment was amply verified. The young Kavyelin took the degree of doctor of civil law at Moscow, and immediately received an appointment in the Ministry of Justice, which, however, he did not long retain, preferring the position of an assistant professor in his university, where he continued for about four years to deliver lectures upon the history of Russian legislation. In 1857 he was offered the chair of Russian Civil Law in the University of St. Petersburg, whither he migrated. The year 1857 is one memorable in Russian annals; the vague plans for the emancipation of the serfs were being moulded into practical shape and announced in public acts. The measure was welcomed with enthusiasm by many such as Kavyelin and his friend Tourguénief, but it was also opposed by not a few. At the festival held in Moscow to celebrate the approaching event, Kavyelin poured forth his enthusiasm for emancipation in words of rapture still remembered

by his hearers. "This 20th of November," he said, "is a day expected of many generations long since sunk to rest. It has been the solicitude of many reigns. The highest minds and noblest hearts have looked forward to it, souls athirst for justice have languished for it, the hopes of all enlightened men centre in it."

Kavyelin's great legal and historical knowledge eminently fitted him to aid in preparing the measure, of the vast compass and complexity of which few Englishmen have any adequate conception, and he worked assiduously in various committees. He was, however, far from agreeing with many of the views which were most influentially supported; and his article, published towards 1860, 'On the Necessity of allotting Land to the Peasants at their Enfranchisement,' gave much displeasure, and was stigmatised as inopportune. In consequence of its appearance he was deprived of his office of teacher of law to the Césarevich Nicholas. Nevertheless, the views advocated by Kavyelin and cogently backed by his legal and historical erudition eventually triumphed, and the peasants received an apportionment of land.

In consequence of the disturbances which troubled the university in 1861, Kavyelin resigned his professorship, which was his chief means of livelihood, and devoted himself entirely to literary labour. A collected edition of his writings was published at Moscow in 1869, but some of his most valuable work has been done since that date. Indeed, what he himself considered his best production is a volume but recently published, 'The Aim of Ethics: Moral Teaching in the Present State of Knowledge.' This is dedicated to the young generation, whose interests he seems always to have had at heart. His remains have been laid to rest near those of his friend Tourguénief in the Volkof Cemetery.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

The following is the first instalment of a list of the names intended to be inserted under the letter C (Section II.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor of the Dictionary will be obliged by any notice of omissions or errors addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived:—

Chardin, Sir John, F.R.S., traveller, 1643-1713
Chardon or Charidon, John, Bishop of Down and Connor, 1601
Charite, William, monk of Leicester, 1422-1502*
Charke, Mrs. Charlotte, actress, 1780
Charke, William, Puritan divine, 1617
Charlemont, James Caulfield, Earl of, 1738-99. See Caulfield.
Charlemont, William Caulfield, 2nd Viscount, 1726. See Caulfield.
Charles, Bishop of Cork, fl. 1100
Charles I., King of England, 1600-49
Charles II., King of England, 1630-85
Charles Edward Louis Philip Casimir, the Young Pretender, 1720-88
Charles, Rev. Joseph, Vicar of Wighton, 1788
Charles, Nicholas, herald, 1613
Charles, Rev. Thomas, Welsh writer, 1755-1814
Charlesworth, Edward Parker, M.D., physician, 1802-53
Charlesworth, Rev. John, theological writer, 1743-1821
Charlesworth, Miss Maria Louisa, 'Ministering Children,' 1819-80
Charleton, Edward, 5th Lord Powys, 1420
Charleton, Sir Job, Judge and Speaker, 1614-97
Charleton, John, Lord Powys, 1363
Charleton, Lewis, Bishop of Hereford, 1349
Charleton, Thomas, Bishop of Bath and Wells, 1292
Charleton, Walter, M.D., President of College of Physicians, 1619-1707
Charlett, Arthur, D.D., divine, 1655-1722
Charlotte Augusta, Princess, 1796-1817
Charlotte Augusta, Queen of Württemberg, 1766-1828
Charlotte Sophia, Queen of George III., 1744-1818
Charlton, John, translator, fl. 1571
Charlton, John, schoolmaster, 1781-1840
Charlton, Lionel, topographer, 1722-88
Charlton, Rice, M.D., F.R.S., physician, 1788
Charnock, Job, adventurer, 1692
Charnock, John, F.S.A., 'Biographia Navalis,' 1738-1807
Charnock, Robert, Vice-President of Magdalen College, Oxford, ex. 1695-6
Charnock, Stephen, Nonconformist divine, 1628-80
Charnock, Thomas, alchemist, 1526-81
Charpentière, Adrien, statuary, 1677-1737
Charrette, Anna Maria, miniature painter, 1619-75

Charteris, Francis, colonel, 1675-1732
Charteris, Henry, of Edinburgh, printer, fl. 1604
Charteris, Henry, Principal of Edinburgh University, 1603-1628
Chary, Ragonatha, astronomer, 1880
Chase, John, water-colour painter, 1810-79
Castillon or Castillon, Henry de, Archdeacon of Canterbury, fl. 1195
Chatain, Chevalier de, French writer, 1801-81
Chatain, Madame Clara de, translator and author, 1807-78
Chataine, John Baptiste Claude, draughtsman and engraver, 1710-71
Châtelherault, James Hamilton, Duke of, and Earl of Arran, 1574-5. See Hamilton.
Chatfield, Edward, painter, 1803-39
Chatham, John Pitt, Earl of, 1835. See Pitt.
Chatham, William Pitt, Earl of, 1708-78. See Pitt.
Chatterly, W. S., actor, 1821
Chatterton, Georgiana, Lady, miscellaneous writer, 1876
Chatterton, John Bulair, harpist, 1805-71
Chatterton, Thomas, poet, 1752-70
Chatto, William Andrew, miscellaneous writer, 1894
Chaucer, Geoffrey, poet, 1328-1400
Chaucer, Thomas, Speaker of House of Commons, 1434
Chaucomb, Hugh de, justiciar, fl. 1200
Chauncey, Charles, M.D., F.R.S., physician, 1777
Chauncey, Ichabod, divine and physician, 1635-91
Chauncey, Maurice, Catholic writer, 1681
Chauncey, Charles, B.D., Nonconformist divine, 1592-1671
Chauncey, Sir Henry, topographer, 1632-1719
Chauncey, Isaac, Dissenting minister, 1712
Chavasse, William, traveller, 1785-1814
Cheadsey, William, D.D., Catholic divine, fl. 1561
Cheape, Douglas, advocate and author, 1795-1864
Chebham or Cobham, Thomas, D.D., theologian, 1327
Chedworth, John, Bishop of Lincoln, 1471
Chedworth, John Howe, Lord, 1754-1804. See Howe.
Checke, William, poet, fl. 1513
Cheere, Sir Henry, Bart., sculptor, 1781
Cheesman, Thomas, engraver, 1760-1820*
Chefer, Richard, monk of Norwich, fl. 1354
Cheke, Henry, translator, 1548-86
Cheke, Sir John, Secretary of State, 1514-57
Chell, William, Mus.Bac., writer on music, fl. 1524
Chelmsford, John, Carmelite, fl. 1290
Chelmsford, Frederick Thesiger, Lord, 1794-1878. See Thesiger.
Chelsum, James, D.D., historical writer, 1740*-1801
Cheneau, Nicholas, French teacher, 1723
Chenery, Thomas, M.A., editor of the *Times*, 1826-84
Chenevix, Richard, D.D., Bishop of Waterford, 1777
Chenevix, Richard, philosopher and chemist, 1774-1830
Cheney, Bartholomew, modeller, fl. 1750
Chenu, Peter Francis, sculptor, fl. 1822
Chereau, Francis, painter, fl. 1760
Chermside, Sir Robert Alexander, M.D., physician, 1880
Cheron, Louis, designer, 1660-1723
Cherry, Andrew, actor and dramatist, 1762-1812
Chertsey, Andrew, translator, fl. 1520
Cheselden, William, F.R.S., surgeon, 1688-1752
Chesham, Francis, engraver, 1740-1804
Cheshire, John, M.D., physician, 1695-1762
Cheshire, Thomas, divine, 1600*-1641*
Chesney, Col. Charles Cornwallis, military historian, 1826-78
Chesney, Francis Rawdon, general, 1759-1872
Chessar, Miss Jane Agnes, educationist, 1835-80
Chesser, Robert, physician, 1750-1831
Cheshyre, Sir John, king's sergeant, 1662-1738
Chester, Rev. Anthony, M.A., divine, 1739-1858
Chester, Joseph Lemuel, LL.D., genealogist, 1821-82
Chester, Robert, mathematician, fl. 1390
Chester, Sir Robert, poet, 1641
Chester, Roger, chronicler, 1330*
Chester, Thomas, poet, fl. 1430
Chester, Sir William, M.A., merchant, fl. 1572
Chesterfield, Elizabeth Stanhope, Countess of (temp. Car. II.). See Stanhope.
Chesterfield, Katharine Kirkhoven, Countess of, 1667. See Kirkhoven.
Chesterfield, Philip Stanhope, 2nd Earl of, 1713. See Stanhope.
Chesterfield, Philip Dormer Stanhope, Earl of, 1694-1773. See Stanhope.
Chesterfield, Thomas, Canon of Lichfield, fl. 1447
Chiam, Humphrey, of Manchester, 1540-1653
Chetham, James, writer on angling, 1640-92
Chetham, Thomas, Bishop of Sion, 1558
Chettle, Henry, dramatist, fl. 1601
Chettle, William, theologian, 1320*
Chetwood, Knightly, D.D., Dean of Gloucester, 1720
Chetwood, William Rufus, dramatic writer, 1766
Chetwynd, Edward, D.D., divine, 1577-1639
Chetwynd, John, divine, 1692
Chetwynd, William Richard, 3rd Viscount Chetwynd, 1770
Chevalier, John, 'Chronicles of Jersey,' fl. 1651
Chevalier, Thomas, F.R.S., surgeon, 1824
Chevallier, Anthony Rodolph, Protestant writer, 1522-72
Chevallier, Rev. John, M.D., physician and agriculturist, 1846
Chevallier, Rev. Temple, professor at Durham, 1794-1873
Chew or Chute, Anthony, poet, 1594
Cheyne, Charles, Viscount Newhaven, 1624-98
Cheyne, George, M.D., F.R.S., physician and mathematician, 1671-1743
Cheyne, Henry, Bishop of Aberdeen, 1333
Cheyne, James, Catholic divine, 1602
Cheyne, Lady Jane, dramatist, 1621-69
Cheyne, John, M.D., medical writer, 1777-1836
Cheyne, Sir William, judge, 1442
Cheynell, Francis, D.D., fanatic, 1665
Cheyne, Rev. John, writer against Quakerism, fl. 1677
Cheyne, Richard, Bishop of Gloucester, 1513*-79
Chibald, William, M.A., divine, 1575-1640
Chicheley, Henry, Archbishop of Canterbury, 1362*-1443
Chicheley, Sir John, M.P., admiral, temp. William IV.
Chicheley, Sir Thomas, Master-General of the Ordnance, 1668
Chichester, Arthur, Lord Chichester, 1605
Chichester, Arthur, Lord Chichester of Belfast, 1824
Chichester, Arthur, 1st Earl of Donegal, 1606-74
Chichester, Rev. Edward, M.A., Chancellor of Armagh, 1840
Chichester, Frederick Richard, Earl of Belfast, 1827-53

Chichester, Thomas Pelham, 1st Earl of, 1805. See Pelham.
Chichester, Thomas Pelham, 2nd Earl of, 1826. See Pelham.
Chiffinch, William, keeper of Charles II.'s cabinet closet.
Chifney, Samuel, jockey, 1807
Chilceot, Thomas, organist of Bath, fl. 1793
Child, James Warren, miniature painter, 1778-1862
Child, John, writer against the Baptists, 1684
Child, Sir John, governor of Bombay, 1691
Child, Sir Josiah, 'Discourse on Trade,' 1630-99
Child, William, Mus. D., musical composer, 1697-97
Childs, Elias, landscape painter, fl. 1848
Childs, Henry Langdon, inventor of dissolving views, 1874
Childrey, John, D.D., divine, 1645
Childers, Prof. Robert Caesar, Orientalist, 1839-76
Children, John George, F.R.S., electrician, 1742-1818
Children, John George, secretary of Royal Society, 1777-1852
Childrey, Joshua, D.D., Archdeacon of Salisbury, 1629-70
Childs, John, printer of Bungay, 1784-1853
Chillenden, William, Archbishop-elect of Canterbury, fl. 1270
Chilister, James, translator, fl. 1571
Chillinden, Edmund, theological writer, fl. 1656
Chillingworth, John, mathematician, 1444
Chillingworth, William, 'Religion of Protestants,' 1602-43
Chilmark, John, schoolman, fl. 1380
Chilmead, Rev. Edward, mathematician and miscellaneous writer, 1610-53
Chinery, George, R.H.A., portrait painter, fl. 1840
Chippendale, Thomas, ornamentist, fl. 1762
Chirbury, David, Bishop of Dromore, 1420
Chisenale, Col. Edward, 'A Catholic History,' fl. 1653
Chisholm, Alexander, painter, 1793-1847
Chisholm, Alexander, William, M.P., politician, 1838
Chisholm, Mrs. Caroline, the 'Emigrant's Friend,' 1810-77
Chisholm, Colin, M.D., medical writer, 1825
Chisholm, Eneas, Scotch Catholic prelate, 1759-1818
Chisholm, John, Scotch Catholic prelate, 1752-1814
Chisholm, William, Bishop of Volson, fl. 1602
Chishull, Edmund, B.D., divine and antiquary, 1733
Chishull, John de, Bishop of London, 1280
Chiswell, Richard, bookseller, 1639-1711
Chiswell, Richard, M.P., traveller, 1751
Chiswell, Richard Mullman Trench, antiquary, 1797
Chitting, Henry, genealogist, 1638
Chitty, Edward, legal writer, 1804-63
Chitty, Joseph, special pleader, 1770-1841
Chitty, Thomas, legal writer, 1802-78
Choke, Richard, judge, 1455
Cholmley, Sir Roger, judge, 1545
Cholmley, William, political writer, 1554
Cholmondeley, George, poet, fl. 1695
Cholmondeley, George, Earl of Cholmondeley, 1733
Cholmondeley, Sir Hugh, military commander, 1596
Cholmondeley, Sir Hugh, Lord Deputy of Ireland, 1515-97
Cholmondeley, Hugh, Earl of Cholmondeley, 1725
Cholmondeley, Hugh, Dean of Chester, 1815
Cholmondeley, Lady Mary, fl. 1621
Cholmondeley, Robert, Earl of Leicester, 1659
Chorley, Charles, miscellaneous writer, 1773-1839
Chorley, Henry Fothergill, musical critic and author, 1809-72
Chorley, John Rutter, miscellaneous writer, 1867
Chowney, Thomas, theological writer, fl. 1635
Christmas, Gerard, architect and carver, temp. James I.
Christian, Edward, Downing Professor of Law, 1823
Christian, Sir Hugh, admiral, 1736-98
Christian, Rev. Thomas, Manx writer, fl. 1793
Christian, William, receiver-general of Isle of Man, ex. 1662
Christiana, St., 8th cent.

(To be continued.)

FORTHCOMING SALES.

THE first part of the library of the late Rev. John Fuller Russell will be sold by Messrs. Sotheby, Wilkinson & Hodge on Friday, June 26th, and the four following days. It is remarkable not only for the rarity of many of the books, but also for their condition. Amongst the manuscripts are a 'Missale ad Usum Sarum,' written for St. Osmund, Bishop of Salisbury, who died in 1099; 'Apocalypse avec Commentaire,' written in the early part of the fourteenth century, illustrated with seventy curious illuminations in gold and colours; a 'Processionale ad Usum Monasterii Salvatoris de Syon,' considered by the late Dr. Rock "one of the greatest curiosities among liturgical manuscripts, and probably unique of its kind"; 'Horead Usum Ecclesie Londinensis,' written in the fifteenth century, and illustrated with fifteen miniatures of English saints, besides other illuminations, including the murder of Becket, St. George killing the Dragon, and St. Alban; 'Lyfe of St. Margarete,' in old English verse; 'Epistres et Évangiles selon l'usage de Paris, translatez par Jehan de Vignay,' with six elegant miniatures in grisaille; an unpublished work on Church government by Laud, written before he became Archbishop of Canterbury, for the use of Henry, Prince of Wales; 'Devout Prayers on the Passyon,' in old English verse with rude paintings on nearly every page; 'Castle of Love,' by Robert Grosseteste, Bishop of Lincoln, of which only one other manuscript is known; Hampole's 'Pricke of Conscience'; and 'Humberti Magistri Ordinis Vitæ

Sanctorum Fratrum Prædicatorum, Officium Ordinis et alia Opuscula.' The specimens of early printing are interesting, especially 'Hermann de Saldia Speculum' and 'Sifridi Determinacio Duarum Questionum,' both printed by Gutenberg, of which the first is unique, and of the second only one other copy is known. Amongst the rarer books are Voragine's 'Golden Legende,' 'Mirrour of the World,' and 'Dictys and Sayings,' printed by Caxton; 'Speculum Christiani,' printed by Machlinia; twenty-seven works printed by Wynkyn de Worde; and works from the presses of Pynson, Notary, Treveris, Rastell, Tottell, Copland, Redmond, Wyer, Berthelet, Cawood, Day, Grafton, Whitchurch, and other early printers. In this library will also be found the 'Missale Parisiense,' beautifully printed on vellum at Paris in 1489 by J. de Prato, with nineteen exquisite miniatures, and borders richly illuminated in gold and colours in the finest style of art. The Biblia Polyglotta of Cardinal Ximenez and Walton's Polyglott, with Dedication and Advertisement, as well as the Republican and Royal Prefaces, are in fine condition, and so are Charles I.'s copy of Laud's Scotch Liturgy and Charles II.'s copy of his Prayer-Book on large paper. A large copy of the third edition of Shakspeare's plays, a very fine fourth folio, and several of the small quarto plays; a large and fine copy of 'Purchas his Pilgrimes' in vellum; a copy of the first Aldine 'Poliphilo'; Sterline's 'Recreation with the Muses,' with the rare portrait by Marshall; Adamson's 'Muses Welcome,' the dedication copy to James I.; the original edition of 'Servetus de Trinitate'; Archbishop Parker's work 'De Antiquitate Ecclesie Britannicæ cum Vitis 70 Archiepiscoporum: accedit Vita Auctoris' (deficient in most of twenty-one copies now in existence), with the excessively rare portrait; 'Columbi Epistola de Insulis Nuper Inventis'; Aristophanes, first edition, with autograph of Fox the martyrologist; 'Arnobius in Psalmos,' Henry VIII.'s copy; Benlowes's 'Theophila'; Burne's 'Disputation'; Clark's 'Scripture Justification,' filled with the autograph notes of Dr. Isaac Watts; Crauford's 'Teares of Ireland' with Hollar's plates; 'Cratoaldi Annotata in Genesim,' with autograph of Bishop H. Latymer; 'Edwardi VI. Catechismus'; 'Erasmii Spongia,' with author's autograph; 'Fleur des Commandemens de Dieu,' printed in 1499 by Verard; Hamilton's 'Catechisme'; 'Henrici VIII. Assertio Septem Sacramentorum,' with Archbishop Cranmer's MS. notes; James VI.'s 'Poetical Exercises,' first edition; a collection of seventy-two tracts, the first being a presentation copy from Luther with his autograph inscriptions and notes; Nisbet's 'Cæsar's Dialogue,' Queen Elizabeth's copy; Patten's 'Expedicion into Scotland of Edward Duke of Somerset'; Pilpay's 'Fables,' with curious woodcuts; Psalter by Archbishop Parker; and 'Pilgrimage of Perfection,' with autographs of Henry VIII., Lord Protector Duke of Somerset, and Queen Mary, are among the treasures of the library.

The second portion of the library of the late Mr. Crossley will be sold by the same auctioneers on Thursday, June 11th, and the eight following days. The collection is rich in works of Defoe, old magazines, Lancashire topography, &c.

שִׁלּוֹה. GENESIS XLIX. 10.

Oxford, May 22, 1885.

THE words שִׁלּוֹה עָרָא בִי יֵאָבֵד are rendered in the Authorized Version, "Until Shiloh come." On the margin the revisers have the following translations, "Till he come to Shiloh," "Until that which is his come," "Till he come whose it is." The last two renderings presuppose the word שִׁלּוֹה: שִׁלּוֹה, defective, must, indeed, have been before the Greek translators and the Onkelos Targum. The Spottiswoode Variorum Bible of

1876 has some more renderings which all refer to Shiloh, along with one which gives "peace or peace-maker" (so Gesenius, Knobel, Keil, and Pusey). "Peace" is also adopted by Dr. Friedländer in 'The Jewish Family Bible with the Anglican Version Revised,' and his (!) able articles in the *Jewish Chronicle* on the Revised Version. "Shiloh" for peace is, however, an improbable, if not an impossible form from the verb שָׁלַח, inasmuch as the substantive form used in the Bible is שְׁלוֹה or שָׁלוֹ (Ps. xxx. 7). The revisers in my opinion were, therefore, right not to mention this rendering. In the forthcoming number of the *Cambridge Journal of Philology* Dr. Driver will publish most of the Jewish interpretations of this difficult passage, amongst which, I believe, is one, rather ingenious, which explains this passage by "The sceptre shall not depart from Judah, nor a law-giver from between his feet for ever [taking עַל to the previous, and וְ to the following sentence], for Shiloh will disappear" (יָבֵד) in the sense of נָבֵד in Gen. xxviii. 11, "the sun was set", analogous to Ps. lxxviii. 60, 67, 68: "So that he forsook the tabernacle of Shiloh, the tent which he placed among men [or better, "on the height," בְּרָמָה for בְּרָמָה, or with Dr. Graetz, "in Ephraim," בְּמִצְרָה]; Shiloh was, indeed, in the tribe of Ephraim]. More-over he refused the tabernacle of Joseph, and chose not the tribe of Ephraim: but chose the tribe of Judah, the mount Zion which he loved." This means, Judah will be omnipotent when Shiloh will be no more, a fact which refers to the time of David. But we arrive at the same epoch by the simpler emendation of שִׁלּוֹה to שָׁלוֹ. The *he* and the *mim* in the Aramaic of the papyri, which characters the Babylonian exiles brought with them, are easily taken one for the other; and I believe that copies of the Pentateuch were made soon after the return from the captivity in old Hebrew characters, as we see them on the Maccabean coins, as well as in Aramaic letters inclining towards the cursive form. Now *Shalem* is the older form of Jerusalem. I shall not insist upon the Salem of Melchizedek (Gen. xiv. 18), but the fact results clearly from Ps. lxxvi. 3, "In Salem also is his tabernacle, and his dwelling place in Zion." Josephus says ('Ant.' I. x. 2): Τὴν μὲντοι Σόλωνα ὑστερον ἐκάλεσαν Ἱεροσόλωνα. The translation would, therefore, be "until he comes to Salem or Jerusalem." David, indeed, subjected the nations when he installed himself in Jerusalem (2 Samuel vii. 1). The word שָׁלוֹ could also be read "Shlomo" (Solomon), of whose reign it is said (1 Kings v. 4, A.V. iv. 24), "For he had dominion over all the region on this side the river, and had peace on all sides round about him." Abu Said, the Samaritan translator in the eleventh century A.D., has according to some MSS. the word "Suleiman" for Shiloh; thus he either had in his copy the reading שָׁלוֹ or the tradition of his time amongst the Samaritans applied the passage in question to Solomon.

A. NEUBAUER.

VICTOR HUGO.

VICTOR HUGO died at his house in Paris on Friday, the 22nd of May. The cause of death was congestion of the lungs, an ailment from which at fourscore years no man, however robust, has many chances of recovery. The attack was sudden, and, in spite of the sufferer's extraordinary vitality, the end came soon. The grief and interest awakened by the event are such as can only be paralleled, if at all, in the cases of Charles Dickens and Walter Scott. Victor Hugo, indeed, has been for many years the most commanding figure in the literature of Europe; and it is not too much to say that his loss is one that will be felt in a greater or less degree throughout the length and breadth of civilization. To many he was of the race of Æschylus and Shakspeare, a world-poet in the sense that Dante was, an

artist supreme alike in genius and in accomplishment. To others he was but a great master of words and cadences, with a gift of lyric utterance and inspiration which has rarely, if ever, been surpassed, but with a personality so vigorous and excessive as to reduce its literary expression—in epic, drama, fiction, satire and ode and song—to the level of work essentially and irreparably subjective, in sentiment as in form, in intention as in effect. The debate is one in which the only possible arbiter is Time; and to Time the final judgment may be committed. What is certain is that there is one point on which both dissidents and devout—the heretics who deny with Mr. Arnold and the orthodox who worship with Mr. Swinburne and M. de Banville—are absolutely agreed. There can be no doubt, I take it, that Victor Hugo was the greatest man of letters of his day. It has been given to few or none to live a life so important in degree and so full and varied in kind, so abounding in effort and achievement, and so rich in honour, and success, and fame. Born almost with the century, he was a writer at fifteen, and at his death he was writing still; so that the record of his career embraces a period of full seventy years. There is scarce any department of art to a foremost place in which he did not in that time prove his right. From first to last, from the time of Chateaubriand to the time of Zola, he has been a leader of men; and with his departure from the scene the undivided sovereignty of literature, like Alexander's empire, becomes a thing of the past.

Victor Marie Hugo was born at Besançon the 26th of February, 1802. His father, a native of Lorraine, was a general of division under Napoleon; his mother came from La Vendée, and had warred and suffered with Mesdames de Bonchamp and de Larochejaquelein. As a child he followed the Emperor, as did another babe of genius, the little Aurore Dupin; and after a sojourn in Italy, where General Hugo had among other duties to hunt down the notorious Fra Diavolo, and he himself figured as an "enfant de troupe" in the muster rolls of Murat's Royal-Corse, he returned to Paris at seven years old, and there, in an establishment of the Feuillantines, he began to ply his book in earnest, and learned to read Tacitus. In 1811 he followed his father to Spain, where he stayed for a year; in 1812 he came back to Paris and resumed his work at the Feuillantines; and in 1815, during the Hundred Days, he was sent into the École Polytechnique. Here he studied mathematics and practised verse. He had rhymed at ten years old; and at fourteen he perpetrated a tragedy. At fifteen he wrote a poem on a subject proposed by the Académie, and was rewarded with an honourable mention; and between 1819 and 1822 he won the prize three times at the Floral Games of Toulouse. In the latter year he published his earliest volume, a first series of 'Odes et Ballades.' Its success was instant and complete. Chateaubriand proclaimed him an "enfant sublime." He won the hand of Mlle. Foucher, and the friendship of all kinds of distinguished personages; he was considered and pensioned as a royalist miracle, and the hope of all good Legitimists and Conservatives. In 1823 he published 'Han d'Islande,' a wild and wonderful romance, his first essay in fiction and in prose; in 1825 his 'Bug-Jargal,' a kind of nightmare of the tropics; and in 1826 a second set of 'Odes et Ballades.' In this last volume he announced his vocation in unmistakable terms. He was a lyric poet and the captain of a new enterprise of discovery. His genius was too large and energetic to go at ease in the narrow garment prescribed as the poet's wear by the dullards and pedants who had followed Boileau. He began to repeat the rhythms of Ronsard and the Pleiad; to deal in the richest rhymes and in words and verses tricked with new-spangled ore; to be curious in cadences, careless of rules, prodigal of inventions and experiments, defiant of much that had been re-

cognized as good sense, contemptuous of much till then applauded as good taste. In a word, he was the Hugo of the hundred volumes we know—an artist, that is to say, endowed with a technical imagination of the highest quality, with the genius of style, with a sense of the plastic use and value of words unequalled since Milton. It was natural and fitting that such a talent should instantly become a potent influence for change. Within France and without the time was big with revolution. In verse there were the examples of André Chénier and Lamartine; in prose the work of Rousseau and Diderot, of Bernardin de Saint-Pierre and Chateaubriand; in war and politics the tremendous tradition of Napoleon. Goethe and Schiller had recreated romance, and established on impregnable foundations the beginnings of the palace of modern art; their theory and practice had been popularized in the novels of Walter Scott; and in the life and work of Byron there had been given to the world such an example of revolt, such an incitement to liberty and change, such a passionate and persuasive argument against authority and convention, as had never before been felt in art. Hugo, like most great artists, was essentially a child of his age. "Rebellion lay in his way, and he found it." In 1827 he published his 'Cromwell,' and appeared as an æsthetic heresiarch—a rebel confessed and unashamed. It is an unapproachable production, tedious in the closet, impossible upon the stage; and to compare it with such work as that which at one or two and twenty Keats had given to the world—'Hyperion,' for instance, or the 'Eve of St. Agnes'—is to fall in with the patriotic humour of George III., and glory in the name of Briton. But it had its value at the time, and as an historical document it has its value still. The preface to it was at once a profession of faith and a proclamation of war. It is crude, it is limited, it is mistaken; in places it is even absurd. But it may be accepted now, as it was applauded then, as the Declaration of Independence of French poetry and French drama. From the moment of its appearance the old order of things was practically closed. It prepared the way for 'Albertus' and for 'Antony,' for 'Rolla' and the 'Tour de Nesle'; and it was also the "Fiat lux" in obedience to which the world has accepted, with more or less of resignation, the partial eclipse of art and morals effected in 'Salammbô' and 'L'Éducation Sentimentale,' and the Egyptian darkness achieved in work like 'Nana' and 'Une Vie' and 'Les Blasphèmes.' In its ringing periods, in its plangent antitheses and æsthetic epigrams, there were anticipated and excused the excesses of whatsoever manifestations of romanticism mankind and the arts have since been called upon to consider and endure, from the humours of Petrus Borel to the experiments of Manet and the "discoveries" of Richard Wagner.

From this time forward until the end Victor Hugo was captain-general of the romantic revolt. It must not be forgotten, however, that he was from the first associated with men of pretensions and capacity not much inferior to his own, and that in no direction was victory the work of his single arm. In painting the initiative had been taken, years before the publication of the 'Cromwell' manifesto, by Géricault with the famous 'Raft of the Medusa,' and by Delacroix with the 'Dante and Virgil' (1822) and the 'Massacre of Scio' (1823). In music Berlioz, at this time a student in the Conservatoire, was fighting hard against Cherubini and the *perruques* for liberty of expression and leave to admire and imitate the audacities of Weber and Beethoven; and three years hence, in the year of 'Hernani,' was to set his mark upon the art with the 'Symphonie Fantastique.' On the stage, as early as 1824, Frédérick and Firmin had realized in the personages of Macaire and Bertrand the grotesque ideal, the combination of humour and terror, of which the cha-

acter of Cromwell is put forward as the earliest expression, and realized it so completely that their work has taken rank with the greatest and most popular results of the movement. In the literature of drama the victory was won on all essential points, and the old order destroyed, not in 1830 with 'Hernani,' but in 1829 with 'Henri Trois et sa Cour,' the first of the innumerable successes of Alexandre Dumas, who settled at a single stroke the greater questions of material and the fundamental qualities of structure and form, and left his chief no question to settle save that of literary style. Musset's earlier poems date from 1828, the year of 'Les Orientales,' Gautier's from 1830; and these, if I remember aright, are also the dates of Balzac's 'Chouans' and the 'Peau de Chagrin.' Among the intimates of the young leader, moreover, were men like Ste.-Beuve, who was two years his junior, and the two Deschamps; and it is not to be doubted that their influence was exercised more frequently in the direction of encouragement than in that of repression. Of late years we have lost sight of these considerations, and have seen in Victor Hugo not so much the most glorious survival of romanticism as romanticism itself, the movement in flesh and blood, the revolution in general "summed up and closed" in a single figure. It must be added that Victor Hugo was by no means averse from entertaining this agreeable view of matters. From the first he took himself with perfect seriousness, and his followers, however enthusiastic in admiration, had excellent warrant in the example set them from above. "Il trône trop," says Berlioz of him somewhere; and M. Maxime du Camp has given an edifying account of the means he was wont to use to make himself beloved and honoured by the youth who came to him for counsel and encouragement. How perfectly he succeeded in this, the political part of his function, is matter of history. Gautier's first visit to him was that of a devotee to his divinity; and years afterwards the good poet confessed that not even in pitch darkness, and in a cellar fathoms under ground, should he dare to whisper to himself that a verse of the master's was bad. The case is typical. As far as devotion went there were innumerable Gautiers. Ste.-Beuve, as we know, was not long a pillar of orthodoxy; Alexandre Dumas was always conscious of his own superiority in certain qualities, and made light of Hugo's dramas as candidly as he made much of the style in which they are written; and when some creature of unwisdom saluted Delacroix as "the Hugo of painting," the artist of the 'Marino Faliero' and the 'Barque du Don Juan' resented the compliment with a certain bitterness. But these were exceptions. The youth of 1830 were Hugolaters to a man; for them the master had liberated poetry and recreated the language. He taught them how to write, and by his own example transformed their blunders into achievements; and in return they worshipped him. The tradition has survived to our own times. As far as admiration goes, Paul de Saint-Victor's 'Victor Hugo,' albeit published in 1885, is to all intents and purposes the work of fifty years ago.

In 1823, as I have said, Hugo published the 'Orientales,' one of his finest feats of craftsmanship, one of his feeblest efforts in the matter of fancy and emotion. In 1829 he produced 'Le Dernier Jour d'un Condamné,' the most vigorous and striking of his earlier works in prose; and in 1830, after innumerable difficulties, he forced his way to the front as a dramatic poet, and fought and won the battle of 'Hernani.' With 'Marion Delorme,' his first play in order of writing, and to many of us his best drama, he had failed; the *bureau de censure* returned it upon his hands. With 'Hernani' he had better fortune. The Académie went so far as to beseech the intervention of Charles X., to the end that the play might share the fate of 'Marion Delorme.' But Charles X.

had more wit than the Académie; and 'Hernani' was played at the Théâtre Français, with Mlle. Mars as Doña Sol, and MM. Firmin, Michelot, and Joanny as Hernani, Don Carlos, and Ruy Gomez. The strife is matter of history. It was desperate while it lasted—a grammar and dictionary war of the most rancorous type. But the battle, as I have noted, was practically no more than a battle of style, and to all intents and purposes it was won ere it was begun. It was renewed the next year over 'Marion Delorme,' the production of which was one, and by no means the worst, effect of the Revolution of 1830. But, as before, the victory remained with the stronger side. It was a struggle of novelty and genius against pedantry and formula, and, as was inevitable, the best cause won.

The year of 'Marion Delorme' was also the year of 'Notre Dame de Paris,' the admirable romance which gave its author a European reputation, and of 'Les Feuilles d'Automne,' a volume of lyrics incomparable in form, and in thought and emotion touched with the spirit of a new departure. In 1832 the poet produced his third play, 'Le Roi s'Amuse,' a passionate and violent five-act special pleading, the drama of which, as 'Rigoletto,' has since gone the round of the world. The representation was of the stormiest; but next morning the debate was cut short by a ministerial order, and the second performance did not take place till fifty years after, when the play achieved a *succès d'estime*, and no more. The spirit of the Days of July had entered into the bard of the Restoration and Charles X., and in 'Le Roi s'Amuse' he ranged himself on the side of the people, took Triboulet, the jester, for his hero, and selected for his villain no less a person than François I., the glory of the Valois line. This, of course, was a serious grievance; and, as the play was further accused of indecency, its condemnation at this distance of time seems natural enough. Hugo pleaded its cause before the Tribunal de Commerce; but his argument, eloquent as it was, availed him nothing. He took his revenge next year (1833) with 'Lucrèce Borgia' and 'Marie Tudor,' two capital melodramas in prose; with 'Angelo,' also a melodrama and also in prose, in 1835; with 'Ray Blas,' a romantic tragedy in verse, in 1838; and with 'Les Burgraves' (1843), a kind of epic in action—a combination of Æschylus and the Porte Saint-Martin—which anticipates a certain number of the gigantic types of character and the grandiose effects of the 'Légende des Siècles.' With the 'Burgraves' Hugo's career as a practical dramatist was closed. He was touched to the quick by its want of success, and such plays as he has since written have remained unpublished or have been published as poems. With the exception, indeed, of 'L'Esmeralda' (1836), a libretto he wrote for Mlle. Bertin's music, the dramas named are all of his that have seen the footlights. Of course they are far from representing the achievement of this particular period, which is, perhaps, the most fruitful in Hugo's life. In 1834 his 'Claude Gueux' appeared in Balzac's *Revue de Paris*, his 'Étude sur Mirabeau,' his 'Littérature et Philosophie Mêlées'; in 1835 and 1837 those two delightful sets of lyrics, the 'Chants du Crépuscule' and the 'Voix Intérieures'; in 1840 a seventh volume of verse, 'Les Rayons et les Ombres'; and in 1842 'Le Rhin,' a pleasant series of impressions of travel. By this time he had attained to what seemed, though it was not, the zenith of his popularity. As novelist, dramatist, poet, he had received universal recognition; he had emancipated French poetry, and filled with new blood the exhausted veins of the language in which he wrought. Nor were official honours wanting. In 1837 he was made an officer of the Legion of Honour; in 1841 he forced the doors of the Académie; and in 1845 Louis Philippe made him a peer of France.

From 1842 to 1848 he appears to have written little, to have been much abroad, to have

cherished an ambition rather political than literary. The royalist of 1820 had developed into a kind of *dilettante* revolutionary; and after the flight of Louis Philippe he was returned to the Assemblée Constituante as one of the members for Paris. For a time his attitude was purely personal. He voted now with the Right and now with the Left, and took the part (he played with much skill and a great deal of *prestance*) of a political free-lance. After the elections of the 10th of December he voted steadily with the party of order. In the Legislative Assembly, in which he sat for the department of the Seine, his mood had changed. Thanks (it is said) to the influence of Emile de Girardin, he became a pure Republican, and spoke and voted steadily with the Left. He was heard on all the burning questions of the hour—Rome, universal suffrage, the revision of the constitution, the responsibility of the press; but his republicanism was too young to be altogether respected, and his critics were neither few nor inefficient. With Montalembert he fought a three years' duel of words; on the Prince-President he lavished all the treasures of a vocabulary of disparagement not equalled in modern speech. He made himself many enemies; and after the Coup d'Etat, to which he did his best to oppose an organized resistance, he was one of the first expelled from France. He settled in Jersey first of all, and then, difficulties having arisen (in connexion with a libel on the Queen of England) and a new move having been made inevitable, in the sister island of Guernsey. In 1852 he published (at Brussels) his 'Napoléon le Petit,' a diatribe so intemperate in conception and so violent and mannered in style that it failed of most of its effect. It was followed in 1853 by 'Les Châtiments,' a series of philippics in verse, which contains some of his finest work. In 1856 appeared the two volumes of 'Les Contemplations,' his first essay in pure poetry since 'Les Rayons et les Ombres,' abounding in noble poetry, but abounding in mannerisms, in affectation and hyperbole, and in *effets manqués* as well. His next work (1859) was the first (and best) instalment of the 'Légende des Siècles,' an epic of the ages, as they appear to the master-singer of modern France and the master-seer of the romantic revival. Three years afterwards he produced, with unexampled effect, his magnificent romance 'Les Misérables,' translated in advance into nine languages, and published on the same day (3rd of April, 1862) in Paris, Brussels, London, New York, Berlin, Madrid, Turin, and St. Petersburg. By this time his reputation had grown to be universal, and his next volume was anticipated as an event of more than national importance. When (1865) it came (I pass over that curious rhapsody, the 'William Shakespeare' of 1864) it was called 'Les Chansons des Rues et des Bois.' It was found to be no more than a string of variations not always intelligible, and of caprices not always pleasant; and, albeit a miracle of virtuosity, it proved a disappointment. The comparative failure was more than counterbalanced by the prodigious success of 'Les Travailleurs de la Mer' (1866), a romance of human endeavour and as it were the passions of the elemental forces of nature which is unique in literature.

In 1867 'Hernani' was revived at the Théâtre Français, for what turned out to be a run of four months. In 1869 the great romancier scored a half success with 'L'Homme qui Rit,' a book containing, with many absurdities and an inordinate amount of mannerism, some noble and touching pages and some striking effects. In 1870, for an article in the *Rappel*, he was summoned to appear before the Sixth Chamber "comme prévenu d'avoir excité à la haine et au mépris du Gouvernement"; and in the same year, the Fourth of September having overturned the Empire, he returned to Paris, and addressed a manifesto to the German armies exhorting them to shake hands and be

friends with France, and to proclaim the Teutonic Republic. Against his will he was nominated to a place on the Comité du Salut Public, and he declined to stand for any one of the electoral districts of Paris. In the beginning of 1871 he was elected to the Assemblée Nationale, and a month afterwards he resigned his seat. During the Commune he abode in Paris, and talked and wrote in defence of the Vendôme Column; but in May he was at Brussels, and from Brussels he wrote to stigmatize the action taken by the Belgian Government against the leaders of the revolt. He had in consequence to betake himself to Luxembourg; but he was soon back in Paris, where he made himself conspicuous by pleading the cause with M. Thiers of Henri Rochefort. In the next election he was beaten by some 27,000 votes. Meanwhile the poet was not idle, nor was the novelist, nor the polemist either. In 1872 appeared 'L'Année Terrible'; in 1873 he produced a poem called 'La Libération du Territoire'; 1874 was the year of 'Quatre-Vingt-Treize,' a romance of the Revolution, published (like the 'Misérables') in half a dozen languages, and not much read or regarded in any one of them; and in 1875-6 there was issued a complete collection of the master's speeches, public letters, and professions of faith, with a pamphlet, 'Pour un Soldat,' which I have not read. In 1875 he returned to politics, and wrote 'Le Délégué de Paris aux Délégés des 36,000 Communes de France'; and in 1876 he published the second instalment of 'La Légende des Siècles,' and was elected to the Senate. In 1877 he put forth the first and second parts of 'L'Histoire d'un Crime,' a piece of novelistic history which met with not a little success, and 'L'Art d'Être Grand-Père,' a volume of delightful verse, the most human and sincere of his later works. In 1878 and 1879 he produced 'Le Pape' and 'La Pitié Suprême,' two poems which exemplify the most of his faults and are distinguished by only a few of his peculiar merits. Of his last books—'L'An' (1880), 'Les Quatre Vents de l'Esprit' (1881), 'Torquemada' (1882), the third part of the 'Légende des Siècles' and 'L'Archipel de la Manche' (1883)—the *Athenæum* has spoken so recently that in this place there is no need to do more than refer to them.

Some primary qualities of his genius are pretty evenly balanced by some primary faults. Thus, for breadth and brilliance of conception, for energy and reach of imagination, for the power of dealing as a master with the greater forces of nature, he is unequalled among modern men. But the conception is too often found to be empty as well as large; the imagination is too often tainted with insincerity; in his dramas of the elements there are too many falsehoods of the kind abounding in his dramas of the emotions. Again, he is sometimes grand, he is very frequently grandiose; but he has a trick of affecting grandeur and the grandiose which is more common than either. He had the genius of style in such fulness as entitles him to rank with the greatest artists in words of all time. His sense of verbal colour and verbal music is beyond criticism; his rhythmical capacity is something prodigious. He so revived and renewed the language of France that in his hands it became an instrument not unworthy to compete with Shakespeare's English and the German of Goethe and Heine; and in the structure and capacity of all manner of French metrical forms he effected such a change that it is hardly too much to say that, receiving the orchestra of Rameau from his predecessors, he bequeathed his heirs the orchestra of Berlioz. On the other hand, it has to be admitted that in much of his later work his mannerisms, in prose and in verse, are intolerably evident; that the outcome of his unequalled literary faculty is often no more than a grand parade, a sort of triumph, of the vocabularies; that there were times when his brain appears to have become a mere machine for the production

of antitheses and unprofitable conceits. What is perhaps a more damning reproach than any is that his work is saturate in his own remarkable personality, and is objective only here and there. His dramas have been described as so many five-act lyrics; his epics as the "Romance of an Egoist"; his history as confession; his criticism as the opinions of Victor Hugo. Even his lyrics, the "fine flower" of his genius, the loveliest expression of the language, have not escaped reproach as a "Paalter of Subjectivity." Even his essays in prose romance—a form of art on which he has stamped his image and superscription in a manner all his own, the work by which he is best known and for which he is most acceptable to humanity at large—are vitiated by the presence of the same defect. For one who believes in Bishop Myriel as Bishop Myriel there are a hundred who see in him only a pose of Victor Hugo; it is the same in a greater or less degree with Ursel and Javert, with Cimourdain and Lantenac and Josiane; the very *pieuvre* of 'Les Travailleurs' is, as has been said, "a Hugolater at heart." That these objections are well founded, I take it, none familiar with his work will deny. It is a proof of the commanding genius that was his that in spite of them he held in enchantment the hearts and minds of men for over sixty years. He is, indeed, a literature in himself; and if it be true, as some believe, that his work is altogether lacking in the sanity of Shakespeare's alike with the good sense of Voltaire's, it is also true that he has left the world far richer than he found it, and that but for him the race would have lacked a vast and enduring inheritance—of noble thoughts, of high and fine emotions, of imperishable achievements in art.

W. E. HENLEY.

Literary Crossings.

GENERAL GORDON'S diaries will not make a large volume. It will, it is understood, be published at a guinea.

MESSRS. J. & R. MAXWELL'S announcements include a new novelette by Ouida, entitled 'A Rainy Day,' which will be issued at a popular price.

THE striking story 'Mrs. Keith's Crime,' which we reviewed last week, is said to be written by Mrs. W. K. Clifford. The 'Anyhow Stories' of the same writer, a book for children, is to be reissued by Messrs. Macmillan in a paper cover at a shilling. This is the first book for children issued in the form made popular by 'Called Back.'

THE success of Mr. Fergus's story is naturally inducing many publishers to try the shilling form. When a royalty of 2d. per copy is given—the royalty Mr. Arrow-smith pays—the venture, if the sale is at all large, is profitable to the author; but many publishers object to giving such a royalty *ab initio*, and it may be doubted if authors will, in the end, find the new form more remunerative than the old.

MESSRS. CHAPMAN & HALL talk of publishing a uniform edition of Mr. George Meredith's novels, the great majority of which are quite out of print.

THE whole of the large first edition of Mr. George Rae's book, 'The Country Banker,' having been sold soon after publication, a second and revised edition will be issued in a day or two.

At the request of the Committee of the Cobden Club Mr. C. S. Salmon, formerly President of St. Nevis, is writing a brochure

on the food taxes which are imposed in Ceylon and other Crown colonies.

THE author of two recent philosophical works, 'Metaphysica Nova et Vetusta' and 'Ethica; or, the Ethics of Reason,' published under the pseudonym of "Scotus Novanticus," is understood to be Prof. Laurie, of Edinburgh.

THE eighth edition of Sir Charles Dilke's well-known work on Greater Britain, which Messrs. Macmillan & Co. are about to issue, contains two new chapters—on English influence in Japan and China, and on Hong Kong and the Straits Settlements.

MESSRS. REMINGTON & Co. have in the press, for publication next month, a three-volume novel by Mrs. Gwynne Bettany, wife of Mr. G. T. Bettany, Lecturer on Botany in Guy's Hospital Medical School. The novel, which is entitled 'The House of Rimmon,' is principally concerned with life in the Black Country of South Staffordshire, and is dedicated, by permission, to Mr. John Saunders and Mr. Walter Besant.

THE Philological Society makes an appeal for subscriptions to relieve Dr. Murray from a debt of 500*l.* incurred in preparing the first part of the 'New English Dictionary.' Owing to the liberality of the Clarendon Press, the payments to be made henceforth are greatly increased, but on the first part Dr. Murray underestimated his expenses so greatly that he contracted the debt mentioned. The Delegates of the Press have agreed to pay 100*l.*, and it is hoped the public may mark their sense of the importance of the work by subscribing the rest. Mr. Hicks Gibbs has given 50*l.*, and altogether over 300*l.* has already been collected, so that there is a fair prospect of the sum being made up.

THE Master of the Rolls (Sir Baliol Brett) has, at the invitation of the Council of the Pipe Roll Society, consented to become the patron. Inasmuch as Sir William Hardy, Deputy Keeper of the Public Records, is one of the vice-presidents of the Society, and its Council includes the Director of the Society of Antiquaries and the Bishop of Chester (Dr. Stubbs), this well-planned scheme for printing our earliest records should, under such patronage and direction, certainly be strongly supported by the public.

ON the 1st of June Messrs. Griffith, Farran & Co. will vacate their house at the corner of St. Paul's Churchyard, which is to be pulled down and rebuilt. The business has been carried on uninterruptedly in St. Paul's Churchyard since the first of the Newberys founded it. Messrs. Griffith, Farran & Co. will occupy temporary premises at 33, Paternoster Row until the new building is ready to receive them.

AT the usual monthly meeting of the Board of Directors of the Booksellers' Provident Institution, held on Thursday, the 21st inst., at their offices, 56, Old Bailey, the sum of 117*l.* 1*s.* was granted in relief to sixty-nine members and widows of members.

MR. H. L. WILLIAMS has compiled a volume of translations of Victor Hugo's smaller lyrics, which will shortly be published by Messrs. Bell.

THE third volume of Canon Dixon's 'History of the Church of England' is now

in the press. This volume goes down to the end of the reign of Edward VI.

MR. EVELYN JERROLD has left three young motherless boys totally unprovided, for whom it is under consideration to raise a fund. He married a daughter of the late G. W. Yapp, and sister of the late Madame Maspero. Mrs. Evelyn Jerrold contributed to the *Illustrated London News* with pencil and pen.

MESSRS. G. A. YOUNG & Co., of Edinburgh, will publish immediately a 'Grammatical Analysis of the Book of Psalms,' consisting of the Hebrew text with the Masoretic vowel points, a literal English translation, and the parsing of every word with all its prefixes and affixes, also paradigms of the Hebrew verbs, and facsimiles of twenty-five of the most valuable Biblical MSS. in Samaritan, Hebrew, Syriac, and Greek; the whole forming a quarto volume, uniform with the 'Analytical Concordance to the Bible.'

A NEW work of fiction by Miss M. Betham-Edwards, entitled 'The Flower of Doom,' will be published immediately by Messrs. Ward & Downey.

THE annual meeting of the American Oriental Society was held in Boston on Wednesday, May 6th, and was of rather more than usual interest. A half-volume of the *Journal* was announced as nearly through the press.

THE death is announced of the well-known Italian philosopher, poet, and statesman, Count Terenzio Mamiani Della Rovere.

SCIENCE

GEOGRAPHICAL NOTES.

CAPT. JENNINGS, R.E., is reported to have returned to India after a successful exploration of South-Eastern Persia, including the hitherto unknown Sarhad country.

WE are in receipt of the first number of the *Journal of the Manchester Geographical Society*, which contains Mr. Hutton's opening address; Mr. Stanley's lecture on Central Africa and the Congo basin; a paper 'On our Commercial Opportunities in Western Asia,' by Mr. Arthur Arnold; and quite a number of miscellaneous notes and articles. The map of Africa, which is intended to illustrate Mr. Stanley's paper, is misleading in several respects.

THE Scottish Geographical Society has concluded its first session, and has had fifteen general meetings, at which many famous explorers and travellers have delivered addresses, including Mr. H. M. Stanley, Mr. Joseph Thomson, Prof. Vámbéry, Mr. H. O. Forbes, Mr. H. H. Johnston, and others. Lieut. Greeley, Prof. Vámbéry, and Mr. Holt Hallett have, among others, promised papers next session. The membership already numbers 900. In addition to other good work done by the Society, a subscription of 400*l.* was raised by some of its members for Mr. Forbes's expedition to New Guinea.

THE Topographical Map of the Island of Cyprus, based upon surveys carried on under the direction of Capt. H. H. Kitchener, R.E. and published by Mr. Stanford on a scale of one inch to one statute mile, is creditable to the authorities of this quasi-English possession. The survey has evidently been made with considerable care. Roads constructed since the British occupation are indicated, the villages are distinguished according to whether they are inhabited by Moslems or Christians, forests and vineyards are shown, and the features of the

ground are effectively delineated. At the same time we should have liked to have a larger number of altitudes as well as soundings in the surrounding sea. The altitudes inserted are few and far between. They are all based upon trigonometrical measurement. With so large a number of fixed points, and a meteorological observatory at Larnaka or Nicosia, it would have been easy to interpolate numerous barometrical altitudes, which might have been placed between brackets, to distinguish them from the altitudes obtained by more precise methods. The map has been engraved at Mr. Stanford's establishment, and is a very favourable specimen of workmanship.

Messrs. W. & A. K. Johnston's 'Map of the Basin of the Baltic, with Map of Central Europe and Asia,' and quite a congeries of inset maps, is but a poor substitute for maps found in nearly every atlas.

SOCIETIES.

ROYAL.—May 21.—Mr. Warren De La Rue, V.P., in the chair.—Lord Justice Sir Chas. Bowen was elected a Fellow.—The following papers were read: 'Contributions to the History of the Pliocene and Pleistocene Deer: Part I., *Cervus verticornis* and *Cervus saccini*,' by Prof. W. B. Dawkins.—'On Beds of Sponge-remains in the Lower and Upper Green-sand of the South of England,' by Dr. G. J. Hinde.—'The Solar Spectrum from $\lambda 7,150$ to $\lambda 10,000$,' by Capt. Abney.—'On charging Secondary Batteries,' by Mr. W. H. Preece, and 'The Development of *Peripatus capensis*,' by Mr. A. Sedgwick.

BRITISH ARCHEOLOGICAL ASSOCIATION.—May 21.—Rev. Dr. Sparrow Simpson in the chair.—It was announced that the annual Congress would be held early in August at Brighton.—Mr. W. Myers exhibited a fine collection of antiquarian objects recently acquired by him in Egypt.—Mr. L. Brock exhibited three bronze penates, one being a graceful figure of Mercury of Etruscan work.—Mr. R. White sent a very beautiful Roman cippus, having inscriptions denoting that it had contained the ashes of two children, which had been deposited at separate times.—Mr. T. Morgan, referring to the dole of corn which had been owned by one of the children, as set forth on the inscription on the cippus, quoted a passage of Juvenal relating to the custom of the corn being delivered on production of a ticket, and thus gave additional force and illustration to the inscription.—Mr. W. de Gray Birch exhibited, by permission of the Dean and Chapter of Worcester, the original will of King John. It is very gracefully written on a small sheet of parchment.—A paper was read by the Chairman on a Latin office to Master John Shorne, in a MS. in the British Museum, found by Mr. E. Scott, Sloane MS. 389. There is the entire office of hymn, versicle, and response, remarkable as having been for an unimagined man. There is also a copy of verses to be said when in "jeopardy of death."—A paper was read by Mr. T. Blashill 'On the Remarkable Abbey Church of Dove, Herefordshire.' Unlike other Cistercian monasteries, the chapter-house here was twelve-sided instead of square, while the east end of the church consisted of a group of chapels instead of the usual square chancel only.—A third paper, by Dr. A. Fryer, was read 'On the Sculptured Crosses of Cornwall,' illustrated by a series of models in stone.

ARCHÆOLOGICAL INSTITUTE.—May 21.—Mr. J. Hilton in the chair.—Mr. W. T. Watkin communicated a rubbing and notice of a Roman inscription found near Bala, which is interesting as being the first one of the first cohort of the Nervii that has occurred in Britain.—Mr. Edward Walford exhibited and made some remarks on a fine engraving of the battle of the Boyne.—Mr. Park Harrison read a paper on a necklace composed of blue bugles and minute chevron beads, with a bronze pendant in form of a bell, which was discovered in a mummy-pit at Arica in 1868, and is now in the Oxford Museum. The bugles appear to have formed part of earlier necklaces, being of different sizes and tints. They are square in section, like some of unknown date and origin in the Ashmolean Museum, and also like them, are formed on a core of clear but impure glass, covered with opaque white, which, again, is coated with semi-transparent glass of a greenish-blue colour. The chevron beads are in pattern and construction identically the same as examples found in Egypt and certain maritime districts in the north of Europe. Five only have been met with in Italy and the Mediterranean, a fact which seems to point to commerce in early times with less civilized countries. Four have been noticed in a necklace in the Pew

Islands. At Arica several objects found with the mummies are of a decidedly Eastern type. Dr. E. B. Tylor was quoted as attributing the introduction of bronze into Central America and Peru to the drifting of Chinese or Japanese junks; and M. Ber, who discovered a blue glass ewer, of Oriental form, at Anton, accounted for it in a similar way. Since, however, it appears from a recent paper by Dr. Edkins that allusion is made in ancient Chinese books of contemporary date to commerce by sea with Arabia in the first centuries of our era, Mr. Harrison thought it presumable that vessels would occasionally have been driven from the South Indian Ocean through the Torres Straits; and one or more may have been carried by the drift current, which flows eastwards for three months in the year, as far as Easter Island. Wreckage from the opposite side of the Pacific is deposited on its shores. The Spaniards were told at Quito that giants arrived at a remote date from the West in vessels sewn together with sinnet, a mode of construction that is said by early writers to have characterized Arabian ships. Glass beads, Egyptian arts, and the practice of embalming were probably introduced into Peru by this southern route.—The Rev. G. F. Browne read a paper, illustrated by a good collection of rubbings, 'On some "Scandinavian" or "Danish" Sculptured Stones found in London, and their Bearing on the Supposed "Scandinavian" or "Danish" Origin of other Sculptured Stones.'—The Rev. J. L. Fish exhibited a small silver gilt covered cup used as a chalice, together with a small silver-paten of the same material, presented to the church of St. Margaret's Patens by Newbrough Swingland, parish clerk, in 1744. The cup bears the London date-letter for 1743-4, and the salver that of 1738-9.

NUMISMATIC.—May 21.—Dr. J. Evans, President, in the chair.—Mr. H. Montagu exhibited two specimens of the aureus of C. Cassius, the murderer of Caesar, and his legate, M. Servilius, *obv.* C. CASSI, IMP. head of Libertas; *rev.* M. SERVILIUS LEG. ACROSTOLIUM. The coins of this type are supposed to have been struck in the East in the year B.C. 43-42. The specimens exhibited by Mr. Montagu were found on the coast of Sicily.—Mr. S. Smith exhibited a rare variety of a penny of Edward the Confessor, similar to Hawkins, Pl. xvii. No. 223, having on the obverse a bust of the king wearing a round helmet instead of the usual crown. The existence of this variety is doubted by Hildebrand, but is fully confirmed by the specimen exhibited by Mr. Smith. The coin was struck at Leicester by the moneyer Leofnoth.—Prof. Gardner read a paper 'On the Coins of the Island of Zacynthus.'

ZOOLOGICAL.—May 19.—Mr. F. Du Cane Godman in the chair.—Mr. O. H. Howarth exhibited a specimen of coral of the genus *Dendrophyllia* attached to a brown stoneware bottle, which had been dredged up in the Atlantic off Madeira, at a depth of about fifteen fathoms.—Letters and papers were read: from the Rev. G. H. R. Fisk, respecting the capture of a sea-snake amongst the rocks at the entrance to Table Bay, which he believed to be referable to *Pelamis bicolor*—from Mr. B. Crowther, stating that he was about to send the Society a pair of duckbills (*Ornithorhynchus paradoxus*), and giving some instructions as to the treatment of these animals in captivity.—from Prof. J. von Haast, on *Dinornis oweni*, in which the author gave a detailed description of the bones of this recently discovered new species of the extinct wingless birds of New Zealand, which was remarkable for its small size.—from Dr. St. George Mivart, on the genetic affinities of the group of pinnipeds,—by Dr. F. H. H. Guille-mard, the third part of his report on the collection of birds formed during the voyage of the yacht Marchesa, dealing with the birds obtained on the island of Sumbawa, a locality hitherto almost unknown to ornithologists: during the Marchesa's short visit examples of thirty-nine species were collected; of these, two (*Turnix powelli* and *Zosterops sumbawensis*) were new to science, the remaining species having been previously recorded from islands to the eastward or westward in the same group.—from Dr. Hubrecht, on a pennatulid obtained by Capt. St. John in the Japanese Sea at a depth of seventy-one fathoms, a careful examination of the specimen in question inducing the author to assign it to a new genus and species, which he proposed to name *Echinoptilum mackintoshii*—by Mr. H. Druce, on some new species of Lepidoptera-Heterocera, founded on specimens obtained by the late Mr. C. Buckley in Ecuador, to which were added descriptions of some recent acquisitions of the same group from various other localities,—and by Mr. F. D. Johnston on Kilimandjaro. The collection contained examples of twenty-one species of the Rhopalocera and six of Heterocera. Of the Rhopalocera the author described three species as new.

HISTORICAL.—May 21.—Lord Aberdare, President, in the chair.—Mr. C. A. Fyffe read a paper 'On the Establishment of Greek Independence, with Especial Reference to the Policy of England and Russia at that Epoch.' He traced the material and intellectual progress of Greece during the eighteenth century, showing that the war of independence was but the last act in a long drama of revival and progress; exhibited in some detail the work of Koraes and others in giving to the reviving Greek nation bonds of literary and intellectual union; and, after discussing the influence of the French Revolution and subsequent wars upon Greece, narrated the military events of the Hellenic revolt down to the time of the intervention of the Great Powers. The diplomatic part of the paper embraced an inquiry into Canning's exact position and intentions in his joint action with Russia, and justified the course taken by that statesman in spite of the ultimate failure of his policy to prevent war between Russia and the Porte.—A discussion followed, in which Messrs. C. Mijatovitch, G. A. Argyropoulos, and Hyde Clarke took part.

PHYSICAL.—May 23.—Prof. Guthrie, President, in the chair.—Dr. A. H. Fison was elected a Member.—The following communications were read: 'Experiments showing the Variations caused by Magnetization in the Length of Iron, Steel, and Nickel Rods,' by Mr. S. Bidwell. The subject of the extension and retraction of bars of iron and nickel under the action of magnetic force has been investigated by Drs. Joule and A. M. Mayer and by Mr. Barrett. In the present experiments the magnetizing force has been increased, with the result of bringing out some striking and novel characteristics.—'On the Spectral Image produced by a Slowly Rotating Vacuum Tube,' and 'Note on the Action of Light in diminishing the Resistance of Selenium,' by Mr. S. Bidwell.—'On certain Cases of Electrolytic Decomposition,' by Mr. J. W. Clark.—'Note on Electrical Symbols,' by Mr. J. Munro.

EDUCATION.—May 18.—Mr. F. G. Fleay in the chair.—Mr. E. Cooke read a paper 'On our Art Teaching and Child Nature.' The discussion in the Art Section of the International Conference on Education at the Health Exhibition last autumn was reviewed, more especially the teaching and course of the South Kensington schools in relation to the child's mental condition.

MEETINGS FOR THE ENSUING WEEK.

- MON. Surveyors' Institution, 3.—Annual General Meeting.
- Royal Institution, 5.—General Monthly.
- Inventors' Institute, 8.
- Aristotelian, 8.—Scientific Conception of the Measurement of Time, Mr. E. H. Rhodes.
- TUES. Royal Institution, 3.—'Digestion and Nutrition,' Prof. Ganges.
- Biblical Archaeology, 8.—'Topography of Northern Syria, with Special Reference to the Karnak Lists of Thothmes III,' Rev. H. G. Tomkins.—'Specimens of the Familiar Correspondence of the Babylonians and Assyrians,' Mr. T. G. Pinches.—'The Site of This,' Prof. A. H. Sayce.
- Civil Engineers, 8.—Annual General Meeting.
- Zoological, 8.—'Anatomy of the Sordic Rhinoceros,' Messrs. F. E. Bedford and F. Treves.—'On *Megasternus auctori*,' Dr. J. von Haast.—'Birds collected during the Voyage of the Yacht Marchesa: Part IV., Birds from Celebes; Part V., Birds from the Moluccas,' Dr. G. G. Guillemard.
- WED. Shorthand, 8.—'Modified Phonography,' Mr. G. R. Bishop.
- British Archaeological Association, 8.—'The Inscriptions and Art of Babylonian Cylinders,' Mr. T. G. Pinches.—'Recent Discoveries of Pre-Norman Stones,' Mr. J. R. Allen.—'The Saxo Church of Barnack,' Mr. J. T. Irvine.
- THURS. Royal Institution, 3.—'Poisons,' Prof. C. M. Tidy.
- Archaeological Institute, 4.—'Early Sites and Works on the Margin of the Thames (Tidal Portion),' Mr. F. C. J. Spurrell.—'Roman Remains at Hiltch, Hert, and Alresford, Essex, Comparative Notes,' Mr. J. B. Price.—'Elizabethan Standard Weights and the Carlisle Bushel,' Mr. R. S. Ferguson.
- Zoological, 5.—'Rhinoceroses and their Extinct Allies,' Prof. Flower (Lecture).
- Linnean, 8.—'Variation and Development of Foliage from Buds,' Rev. G. Hemslow.—'Supplementary Notes on *Restiacea*,' Dr. M. Masters.—'Occurrence of *Lycopodium comense* in Britain, with Remarks on its Affinities,' Mr. R. Kidston.
- Antiquaries, 8.—Election of Fellows.
- FRI. Civil Engineers, 9 to 12.—President's Conversation in the International Inventions Exhibition.
- Philological, 8.—'Accent in Sanskrit and Greek,' Dr. Weymouth.—'On Intrusive and r,' Dr. F. Stock.
- SAT. Royal Institution, 9.—'Liquid Air,' Prof. Dewar.
- Royal Institution, 3.—'The Teaching of the Twelve Apostles,' an Ancient Document, with Illustrations from the Talmud, Rev. C. Taylor.

Science Gossip.

MESSRS. MACMILLAN & Co. are about to publish an 'Elementary Algebra for Schools,' the joint work of Mr. H. S. Hall, assistant master at Clifton College, and Mr. S. R. Knight, late assistant master at Marlborough College. The work differs in some important respects from the text-books now in use. The early chapters contain an unusually large and varied selection of examples. After the first four rules considerable prominence is given to easy equations and problems. All the usual algebraical operations are first treated and exemplified in the case of simple expressions, any reference to compound expressions or resolution into factors being for a time postponed. The writers are thus able to

treat resolution into factors, and the operations subsidiary to it, far more fully than is possible where factors are introduced and disposed of in a single chapter. After quadratic equations some recapitulatory chapters contain general proofs of the elementary rules and miscellaneous theorems and examples illustrating their harder applications. The book deals as fully as is usual in an elementary course with indices, surds, ratio, proportion, variation, and progressions, and concludes with a collection of miscellaneous examples. Examples are worked in the text throughout to illustrate the best methods, and the examples for practice are numerous. As, moreover, they have been compiled with the advice and assistance of several teachers of great experience, it is hoped that no useful types have been omitted.

THE REV. J. B. LOCK, Fellow and Mathematical Lecturer of Caius College, Cambridge, and formerly assistant master at Eton, whose works on elementary and higher trigonometry have been favourably received, is now engaged upon an 'Arithmetic for Schools,' which will be published by Messrs. Macmillan & Co. about the end of this year. As Mr. Lock combines mathematical ability with long experience and success as a teacher of the elementary parts of his subject, it is likely that his book will command attention.

MESSRS. MACMILLAN & Co. are about to publish a second and thoroughly revised edition of Mr. Archibald Geikie's 'Text-Book of Geology.' By the abridgment or omission of some portions space has been found for much additional material, while, by the adoption of a different type from that used in the first edition, the amount of information given has been greatly increased without any serious augmentation of the bulk of the volume. We may add that the author is now preparing a school class-book of geology, which will be published about the end of the year.

THE inauguration of Mr. Boehm's statue of Charles Darwin in the great hall of the Natural History Museum has been fixed for Tuesday, June 9th, at 12 o'clock, when Prof. Huxley, as chairman of the Memorial Committee, will unveil it, and formally transfer it to the Trustees of the Museum, who will be represented by the Prince of Wales, as we mentioned last week.

PROF. CHRYSTAL will preside over Section A at the next meeting of the British Association, Prof. Armstrong over Section B, Prof. Judd over Section C, Prof. McIntosh over Section D, General Walker over Section E, Prof. Sidgwick over Section F, Mr. Baker over Section G, and Mr. F. Galton over Section H.

PROF. F. JEFFREY BELL is engaged in the preparation of a work on comparative anatomy and physiology, which will be published by Messrs. Cassell & Co. in the course of the next few days.

THE death is announced of Mr. Alexander Croall, Curator of the Smith Institute at Stirling. He was distinguished for his acquirements as a botanist, and was the author of 'Nature-Printed British Seaweeds,' an important work, the illustrations in which are from his own drawings. Mr. Croall was seventy-six years of age.

MR. JAMES SPIERS will publish early in June a new work by Dr. Garth Wilkinson, 'The Greater Origins and Issues of Life and Death.'

MR. PETER WILLIAM BARLOW, the eldest son of the late Prof. Barlow, died at his house, Lansdowne Road, Notting Hill, the other day. Mr. Barlow was in the early part of his career engaged under Sir William Cubitt on the South-Eastern Railway. He became subsequently the chief engineer, and carried out several of the branch lines upon that system. He was also engaged in the construction of the Liverpool and Birmingham Canal, on the new London Docks, the Lambeth Bridge, and the subway at

the Tower. In 1845 Mr. Barlow was elected a Fellow of the Royal Society, in 1846 he became a Fellow of the Geological Society, and he was a member of the Institute of Civil Engineers. He contributed several papers to the Royal Society, to the Institute of Civil Engineers, and to the annual meetings of the British Association for the Advancement of Science.

FINE ARTS

GROSVENOR GALLERY.—SUMMER EXHIBITION.—The Summer Exhibition of the Grosvenor Gallery is NOW OPEN, from 9 to 7.—Admission, 1s.; Season Tickets, 5s.

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—THE HUNDRED AND THIRD EXHIBITION IS NOW OPEN.—5, Pall Mall East, from 10 till 6.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Praetorium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

THE INSTITUTE OF PAINTERS IN WATER COLOURS.

NEARLY eleven hundred drawings and sculptures form a considerable addition to the art material of the season. When the Institute was a close body it used to exhibit some two hundred and odd examples in its dreary little gallery in Pall Mall. The splendid new rooms in Piccadilly are ten times as large, and they are filled to the ceilings with pictures, half of which were best unseen. As, however, it could never be said that anything like half the works shown in Pall Mall were worth looking at, it is evident that there has been a gain in the admission of outsiders. Overcrowded as these galleries are, the fact remains that—although this year the Academy has accepted many more drawings than before, and the Dudley Gallery was not much less interesting than it used to be—the supply seems to be inexhaustible, and that large numbers were rejected.

Yet harm is done to everybody, to the draughtsmen as well as to the public, whose interest palls before a mass of work worse than mediocre, by overcrowding galleries of any sort. Scores of drawings are hung out of sight, modest merit is apt to be overlooked, and really fine works are jostled by trash. As it is, the greater number of the works we are invited to criticize are not entitled to a moment's attention, and even the artists can hardly expect to be praised for drawings they have not taken the trouble to finish, or for sketches which are not studies, nor even *tours de force*. On the other hand, it is pleasant to be able to say that we have never before remarked so great an improvement in the staple of works of art as this collection, compared with that of last year, makes evident.

This improvement must be owing to a raising of the standard for admission to the gallery rather than to the exertions of the leading contributors. It is obvious that it cannot be due to them, because hardly one of them has on this occasion risen to his former level. Mr. Wyllie, Mr. Linton, Mr. A. Moore, Mr. Aumonier, Mr. Caldecott, Mr. Crane, Mr. Gregory, and Mr. Fulleylove are all more or less below their reputation, and only Mr. H. G. Hine, Mr. F. Dadd, Mr. Hemy, and Mr. J. Scott have improved. Mr. Spencer Stanhope and Mr. H. Moore are absent. Several well-known men will justify their reputations with the public, which is not the same thing as confirming the opinions of the critics. Among these are Mr. W. L. Thomas, Mr. R. H. Carter, Mr. T. Huson, Miss Hill, Mr. J. White, Mr. E. Ball, Mr. H. Hine, and Mr. Blake Wigram.

We shall select the leading instances of all sorts and follow the order of the Catalogue, grouping each painter's productions. First, however, let us recommend to the notice of the visitor the beautiful and highly finished statuette in marble which Mr. Woolner has sent with the

title of *Lady Godiva Unrobing*, a stately illustration of the subject, which is as different as it can be from those versions which take showy courtesans for the type of the renowned countess. The proud yet tender and chaste face of the lady, the exhaustively modelled torso and arms, and well-disposed drapery are worthy of one of the most accomplished of sculptors, whose skill and fidelity to the noblest types of his art are unquestionable, and whose genius is marked by the grasp and character of his designs. She is standing with her head raised slightly, as if looking along the path she has chosen, and seems apprehensive, yet resolute to complete her duty when the heavy garments slide downwards from her hands. An heroic modesty, all unconscious of itself, illustrates the greatness of the sacrifice. Coquetry is altogether foreign to the figure.

In Mr. H. G. Hine's *Durleston Bay* (No. 36) the grand simplicity of the lines and composition, the breadth of the tones and coloration, and the harmony of the subdued light and shade are almost monumental. The scene which gives scope for those essentially technical achievements is a vast crescent of purple cliff in sunlight softened by mist, and an enormous down with grand hollows and long ridges. A storm gathers over the sea of manifold blues and greys. On the *Downs near Leves* (425) also illustrates the artist's skill and sympathy for nature. Representing, like No. 36, the undulations of the huge ridges and hollows of a down, but on an even grander scale, it depicts the witching effect of summer evening light. *Sunset* (607) represents the day an hour later, while the land is darkening under a clear sky. *Twilight* follows in No. 659. *Cuckmere Haven* (451) is a noble panorama, with the finest tones and tints. Simplicity, harmony, and breadth combine in these pictures with a restfulness which is truly admirable. Such works would be delightful to live with.

The *Fleeting Shadows* (43) of Mr. W. L. Thomas may be praised for its good and spirited execution, while the figure and face of the sick child are truly pathetic. In all respects we prefer this drawing to its companions by the same painter.—Close to it hangs *Pan Pipes* (47), the best of Mr. W. Crane's decorative compositions, which has Theocritean sentiment and energy. The dancers are attired in the costume of our grandmothers' young days. It forms an eighteenth-century idyl of the choicest quality, such as would have delighted Stothard, Blake, and Bewick. The various-minded artist clothes his inventions in many ways. To him has been given the largest heritage of the Renaissance of any Englishman of our time; his genius illustrates perfectly the spirit and power of that wonderful period, and this example is so charming that we trust he may be commissioned to carry it out in fresco and on the scale of life. Two maidens are dancing with the utmost vivacity and spontaneity to the music of a handsome swain in a smock frock. Their robust figures, trimly yet freely clad, are charmingly composed; they move in the frankest manner, and life fills every limb. Technically, this exuberance of joy and grace is thoroughly well expressed; nevertheless the painting of the girls' figures is a little thin, and the right arm of one of them is badly drawn. We recommend to the visitor the brilliant landscapes of this artist, such as the sunny *Swanage* (345), the capital sketch of *Ballard Down* (372), with its vivid impressions of light and colour, and *The Isle of Wight* (1042).

Mr. G. Marks's capital *Chalk Pit* (90) is a true picture of bright grey light on the alabaster-like wall of a scarped hill-side, which is rich in white. The verdure of the deep-toned down above the chalk makes good colour with the white, but the figure is poor and the sky is weak.—No doubt the most powerful marine drawing in this gallery, and one of the largest water-colour drawings we have ever seen, is Mr. C. N. Hemy's *How we caught a Shoal of Pilchards* (192),

group of Mount's Bay boats close together and rolling on the sea in a slightly misty moonlight night, while, dipping into the waves, the men catch the fish in basketfuls, or haul their overboard drift net on board, and myriads of silver fish are drawn from the depths below, while all the upper water is filled with an opalescent glory and the halo of sparkling lights, reflected. Except that the obsidian-like darkness and azure obscurity of the deeper sea are not fully represented, the work is nearly perfect in its fidelity. The design is exceptionally spirited and faithful in its design; the figures are full of movement, but not quite solid enough.

A striking contrast to Mr. Hemy's picture—No. 366, in which, with its black hulls plunging in the noisy waves, its rigging rattling on the masts, and the shout of the fishermen, suggests a thousand harsh sounds—is furnished by *An Old Song* (294), by Mr. Abbey, a melancholy interior with three dead figures, where only the last notes of a song reverberate in the strings of a harp on which a tall girl has been playing while she sang to two listeners, aged folk, who, sitting by the window, clasp hands and sigh for days that are no more. Primarily, it is a capital picture of an ancient chamber, panelled with warm white, and enriched by the full colours of deep tones of *bric-à-brac*, carpets, and old furniture, to which bright daylight or sunlight enters serenely and freely, leaving, however, deep shadows here and there, as if to add mystery. It is an admirable example of power to deal with light and shade combining with full colours and tones to make fine chiaroscuro. Secondly, the figures have been introduced with just sympathy and good taste, so that they subserve the expressive motive. It is a pity the length and the imperfect draughtsmanship of the girl's figure have made it a grotesque.

Mr. Frank Dadd has contributed two capital pieces of humour and character. Of these *The Boy, what will he become?* (412) is the first. The artist has delineated with brightness, clearness, and a neat, precise touch, which, it must have been acquired by studious methods, does duty for more laboured finish, the interior of a phrenologist's "studio," where the learned man, callipers in hand, expounds to his dilettante father the character of the minimum of a boy who, angry and sulky, sits in a chair, and submits to the discussion with an air which could not be better represented or imagined. With both hands thrust deep in his pockets he scornfully raises his shoulders nearly to his ears. In its way this is a capital work; it would be almost perfect if the shadows were more properly developed and the background were not so sketchy. *Tally Ho! Off we go!* (543) is the second of Mr. Dadd's productions. We almost prefer it to the first. Two red-coated huntsmen are at table in the kitchen of an ancient mansion, while the elder plays with a pretty child, perched on his foot and ravished with the joy of the ride. The boy's expression is delightfully frank and beautiful; the ruddy faces of the men, differing in character as they do, could hardly be better or truer, more spirited or better drawn.—Mr. E. J. Gregory's *Morning Callers* (223), swans alongside of a Thames house-boat on a brilliant sunny weather, and pretty girls on board, is a good version of a capital picture we exhibited at the Academy last year.—In the same way *A Fen Farm* (825) is an excellent version of the design of Mr. R. Macbeth's important work of the same Academy.

Mr. J. D. Linton's *Waverley* (444) and *Rose Bradwardine* (464) are three-quarters figures in his best manner. Although the arms and hands of the lady do not commend themselves to the artistic eyes or the visitor's sense of grace, her air, attitude, character, and expression, bearing some traces of absolute portraiture in figure) leave nothing to be desired. In Hemy's former the contrast of the black coat and orange waistcoat is too pronounced, and

may be due to deficiency of light and richness of colour in the coat. The drawing of *Waverley's* face and his resolute but diffident expression, so true to the subject, are to be admired. *Rose Bradwardine* is too masculine and big.—*Hampton Court* (484), by Mr. J. Fulleylove, depicts the façade of the palace; the gloom of its yews and the splendour of its parterres are very good indeed. *Narcissus* (479), the bronze statue of the fountain at Versailles, is, except the beautifully drawn and richly coloured figure and its immediate surroundings, not worthy of the painter. *The Great Avenue, Hampton Court* (1066), adds to our debt to him by its sentiment, colour, and illumination. The golden tones and glowing light of this drawing enhance the attractions of its grave composition and massive foliage.—From the majestic avenue to the dirt, noise, and bustle of Mr. W. L. Wyllie's *City of Rochester Discharging* (532) is a great change. The iron hull of the steamer lies in the sordid river, and is half shrouded by clouds of steam and smoke, while a crowd of men, pigmies compared with the ship, are, with infinite clatter and shouting, taking out her cargo. It is a powerful and finely considered drawing, marked by just appreciation of the true character of the subject. *Gill's Yard* (358) and *The Mouth of the Medway* (474)—a most vigorous picture of the many-coloured, quickly moving hills and hollows of the sea—are capital examples of the skill and insight of the painter. Let us add honourable mention of *The Providence Repairing* (711).

The Library (633), by Miss Alma Tadema, is one of a series of views of the interior of a well-known house. It is precious on account of its just and powerful illumination, solid and true draughtsmanship, and careful finish.—A lovers' interview in a wood has been delineated with touching sincerity and delightful pathos in *Heaven's Gate* (748), by Mr. T. B. Wigram.—A girl looking at a miniature is drawn on an unusually large scale, with force and richness of colour and good tones, in the otherwise commonplace design of Mr. H. W. Foster's "*How very like him!*" (751).—A peculiarly difficult subject is cleverly illustrated in Mr. J. Scott's large picture (873) of the storks and the mother and daughter in Hans Andersen's '*Marsh King's Daughter*.' The birds and women are placed on high among the branches of the great pine trees. Although their figures are not irreproachably drawn, the stately women are majestic and graceful, and much spirit and variety of character are to be found among the quaint birds who are looking on. This is a fine decorative picture. Its companion is No. 510, a somewhat inferior example.—*Waiting for the Boats* (912), by Mr. W. Langley, consists of a numerous company of fishermen's wives and daughters conversing or knitting near a little harbour and looking seaward with more or less interest. Some of the expressions are first rate, all the faces excel in characterization. There is a lack of gold, red, and brown in the carnations of the faces of women living in sunlight and near the sea.—Mr. C. W. Wyllie's "*How are the mighty fallen!*" (927) is the vivid and well-drawn expressive picture of a ship's huge hull lying on her beam ends in shallow water preparatory to being broken up. The brilliant atmosphere and shining levels of the water are effective elements of a very taking work.—*The Santa Maria del Popolo* (951) of Mr. John O'Connor is marked by clearness, fine drawing, and wealth of colour.

The following are drawings which, from various reasons, seem to us to demand praise, but less study than the above. Again we follow the Catalogue, and group each contributor's productions. The half-length figure of a Dutch child with a doll (3), by Miss J. M. Dealy, is broad and strong in colour; the face, although the half-tints of the flesh are dirty and the modelling is not sound throughout, has character and vivacity of expression, and is well lighted. The artist had better not adopt the technique of Heer Clausen without further studies, but her am-

bition to paint from life on a large scale is laudable.—Mr. T. Jones's *On Southwold Marshes* (4) is a capital picture of the great flat and its many pools in rainy weather. The sky is cleverly drawn; the land is rich in colour.—*La Bergère* (14), by Mr. Y. King, a marshland landscape, is very bright and strong in tone and colour; the painting of the water is excellent. The figure may have been an afterthought; it shows signs of the lamp, while its background does not do so.—A brilliant and effective, but somewhat slight example of draughtsmanship is Mr. C. Earle's view of cypresses at the head of the *perron* in the *Gardens of the Villa d'Este* (15). The stately and romantic sentiment of the subject deserved a sounder treatment.—*The Gift of the Storm* (24), a West-country sea-cove, where labourers are gathering *vraick*, is a little hard and spotty, but very ably drawn, coloured with skill, and bright in its effect. It is by Mr. T. Huson, to whom we looked for even better things. His *Waves* (285) is a capital display of knowledge. We may call attention to his other contributions here.—With enjoyable fidelity to local circumstances, much good colouring after nature, broad and soft effects of general tone and tint, Mr. R. H. Carter has done well in painting a group of Mount's Bay cottages by a low shore near the sea, with an old fisherman playing with a child, its mother looking on. The sky is cold. Other Cornish drawings by this artist, e.g., No. 386, show the considerable improvement he has made and the desirability of searching studies to ensure further progress.—*Moonlight on the Mersey* (101), by Mr. P. Ghent, is an effective and powerful drawing of the landing stage at Liverpool, with the steam ferry-boats. It is not innocent of the lamp.

Among the most natural, choicely coloured, and neatly drawn examples here is Mr. W. H. Millais's *Spring Reflections* (124), a true and delicate representation of silvery daylight on scarcely developed foliage, a smooth opal-like Hampshire pool, and pale grey clouds descending low upon the land. It is charmingly refined in treatment and tender in sentiment.—In some respects the demonstrative and forced sentiment and style, the heavy half-tones, over-brown shadows, and opaque verdure of Mr. J. Knight's works, such as *Moorland* (144), in *Cardigan Bay* (186), and *Clouds Lingering Yet* (911), are antithetical to the beautiful pastoral of Mr. Millais. The first, a meadow among hills, shows power of a coarse kind, and if it is mannered to the last degree, its merit is indisputable, although we are weary of the treatment and the subject. In the second, though broad and bold, the technical fallacies are obvious, and show that the artist does not improve. The third is very powerful indeed, and though its monotonous textures are somewhat woolly and the shadows are very black, it is marked by a Poussinesque sense of the poetry of the subject, a valley with great trees in enormous groups on a slope ascending to the ridge of the hill, where a huge white cloud, glowing in light, is set in a warm, dark sky.

We conclude with some brief notes on the remaining pictures. *The Battle* (155), by Mr. Fitzgerald, fairy amazons and tiny warriors among flowers, is the best we remember of that class of designs—pretty groups of miniature figures—with which this artist's name has been long associated, and many of which, although charming in their way, attract much less attention than they deserve.—*Coolham Lock* (168), by Mr. Caffieri, with a punt and boats, lacks light, but is cleverly painted and attractive; to trained eyes the tall hollyhocks in the near meadow are the best portions of the work.—*Surrey Colts* (178), by Mr. J. White, showing a village street after sunset, and boys playing in the shadow of the houses, is broad, sedate, and luminous.—In Mr. T. Pyne's *Hayfield at Marlow* (197) the handling is thin, but there is much brightness, tenderness, and clearness of colour and tone.—*An Albanian Well* (203), by

Mr. R. C. Woodville, shows, with much cleverness of touch and some solidity, how a maiden, Rebekah-like, gives drink to a man with numbers of weapons stuck about his person, and attired in the costume of his country as it appears on the stage, i.e., in a tolerably clean condition.—Mr. White's *The Necklace* (241), a girl's head, is good and true in expression, but the carnations and drawing are questionable.—In Mr. Aumonier's *Kettleless* (250) the lighting and colour are brilliant.—Mr. V. Howard's *Sandhills* (298) in sunlight, with pale blue shadows and bright green herbage, is delightfully broad, brilliant, pure, and true.—*The Pilot Boat, Flushing* (334), is the only refined drawing by Mr. A. B. Donaldson we have ever seen. Representing intense moonlight on a calm sea in the clearest weather, it gives a generalized effect of nature with great success. The faint light of the beacon is first rate.—Mr. Lowenstam's *Studies* (354), the interior of a room, with *bric-à-brac*, and a lady seated at work, is solid, firm in touch, and good in lighting and colour.—There is fine sense of the movement of the surges falling on the shore in Mr. G. S. Catlow's *Lizard Head* (356); some portions are a little flat.—A good sketch of a girl at needlework is to be found in Mr. H. Carter's *Waiting* (357).—Although it is rather cold, *St. Mark's, Venice* (443), by Mr. G. S. Elgood, is a firm and crisp example, well worth finishing.—A capital drawing of the *Jubé in St. Martin's, Troyes* (472), is by Mr. C. G. Maundrell.—We may recommend generally Mr. E. H. Fahey's *On the Avon at Bedford* (517), a bright but hard drawing; Mr. Clausen's *Harvest, Evening* (518); Mr. E. Bale's *Cuckoo* (541); Mr. MacWhirter's *Harbour of Genoa* (549), a very clever sketch of twilight deepening after sunset; Mr. A. Moore's *Companions* (605), an able, but thoroughly mannered example; Mr. N. E. Green's *Rachel's Tomb* (631); Mr. C. S. Mottram's vigorous melodrama in the clever sketch of an angry damsel with a dagger, No. 640; Mr. C. J. Lewis's *An Estuary, Harvesting* (685), a silvery study of landscape and light; and No. 722, a clever and precise sketch of the Fountain Court at Hampton Court. A few words are due to the excellence of some of the cuts in the Illustrated Catalogue of this exhibition, e.g., Nos. 43, 47, and 335. Many, however, are worthless.

THE SALON, PARIS.
(Fourth Notice.)

We may conclude our remarks on the landscapes of the Salon. M. C. H. Davis is a native of the United States (all the able American painters seem to study in Paris). His *La Calme du Soir* (No. 706) depicts with taste and sympathy the rosy after-glow, a darkening plain and pools, and a solid line of trees distinct against the finely-graded, many-tinted, transparent sky.—M. Karl Daubigny bears a renowned name, and he illustrates his faith in his father's principles by painting as like that father as he can. That he does so with no small measure of success is proved by *La Baie d'Étaples, Picardie, Marée Basse* (695), a picture which has power, of a crude but fine sort, in its tones and coloration. Black fishing boats, with their tawny sails hoisted to dry, lie high upon the beach. Several figures are clustered round the craft, and, their many tinted costumes and the grey sands combining with the blackness of the hulls, the whole gains force by the effect of contrast. A rich but rough piece of painting, this work, unlike most of the landscapes we noticed last week, is nearly devoid of pathos.—The technique of M. Charnay is the antithesis of M. K. Daubigny's—witness *Le Soir* (528) of the former, a charming autumnal landscape depicting the margin of a calm lake, close to the stately gate of a pleasure, where the branches are nearly bare of leaves. A silvery, somewhat sombre lustre fills the air, issuing from a dazzling yet pallid gap in the soft

grey masses of vapour which cover the higher sky. A lady, appropriately clad in black, sits on a rude bench near the water. She seems to be reading and musing as she reads. The picture's lighting, handling, dainty though sober coloration, and crispness of touch, are qualities in dealing with which M. Charnay excels. With all its breadth the tints of this work sparkle, and the painter's technique is that of a miniaturist, so deft and firm is it. His charming little figures and architectural accessories are faultless in their way.

A clever combination of landscape with figures, made so that the sentiment of the former is adapted to the character and circumstances of the latter, occurs in M. Bettanier's '1870-1880' (247), and illustrates the motto:—

Exoriare aliquis nostris ex ossibus ultor.

It is a large picture, giving a view of a melancholy plain of the most ordinary kind, to which a sunset in dull autumnal weather has imparted sentiment suited to the circumstances and the occupation of the group in the foreground, which consists of an aged woman in black and her stalwart son, a French soldier, who supports her, and has upon his features that set and, so to say, deadly look which has of late years become common in French faces, and is especially marked in the fixed eyes and the closing of the grim square jaws before us. The mother and son are attending the disinterment of a few bones, an officer's insignia, and other relics of Metz, by an old fellow who stoops at the opened grave, which is marked by a black cross of wood. The sexton's figure is poor.

Au Bord de l'Étang (309) is the expressive landscape of M. H. Bonnefoy, showing the lake late in a summer evening amid larches, the pendent foliage of willows, the gaunt forms and gloomy shadows of many pines, the more ponderous oaks and beeches, whose shining silvery bark is distinct amid the whitish vapours rising from the still warm water of the pool. Pallid gleams linger high in the air and mark the rifts in the clouds. The natural sentiment of such a scene as this is, although much hackneyed in France, by no means so common in England, where, however well known it might be expected to be, it has seldom attracted our painters, who, notwithstanding the practice of Turner and the teachings of Mr. Ruskin, seem to care little for the pathos of landscape painting.—M. Yarl, whose name is new to us, has produced a powerful, richly coloured, and finely toned rocky landscape, showing a clear and copious stream flowing with a thousand local tints of blue, olive, and green in a limestone bed between high grey cliffs crowned with dark foliage, which glows in the fervid sunlight of the higher air. It is a Poussinesque example, much more refined in execution, purer, clearer, and more brilliant in its tints, better and more faithfully modelled, than the landscape backgrounds of Nicholas Poussin's pictures are wont to be. It is called *Les Bords du Gardon* (2475).

—The *Automne* (2399) of M. Vidal repeats, with characteristic differences, the motive of M. Bonnefoy's picture just described. It depicts, with rich colours, much clearness and glowing light, a calm pond among foliage in a still autumnal afternoon.—A contrast to the brightness of the last example is furnished by the soft effect and sober tints of M. Thiollet's *La Mer se Retiré* (2311), where the earth-stained, milky water of a turbulent sandy estuary is driven by a quick breeze on brown rocks near which are many still pools left by the tide. This fine scene is painted with fascinating tact and force.—Another peculiar effect was studied with success by M. H. Saintin for his fine *Gelée Blanche* (2175), which illustrates the peculiar effect of clear light on grass studded with rime, with frozen pools and a misty, warmly tinted sky.—No. 2170, called *Soir de Février, Environs d'Avignon*, the work of M. P. J. M. Sain, illustrates intensely hot weather, on the Rhône and its banks, with immense success. It is a little painty,

but very broad, faithful to a difficult and peculiar atmospheric effect, and evidently the work of one who not only had mastered his subject but was in full sympathy with it.—Near this picture hangs its complement, *Les Prés de Saint-Pair* (2240) of M. Segé, of which we have already briefly spoken, a view of park-like land looking on to the milk-like sea; the air, being full of light, is surcharged with vapour, but brilliant enough to produce distinct shadows, which give great force to the representation. Warm bright weather illuminates a blue stream that meanders in great curves amid purple sands and between arid meadows. Vast masses of summer portraits in clouds loiter in the soft pale-blue sky. This is one of the finest and truest representations of Mediterranean summer that we know.

The Salon, apart from some monstrosities, contains a good many charming portraits; there is breadth, richness, and simplicity, and, above all, their grace and animation, offer fine models to our painters, few of whom even aim at such a reach, the level of their French rivals. M. Aprill's *Madame G*—(55), a head full of character, an old woman in a cap, is worthy of Cornelius Janssen, whose cap-painting it rivals.—That distinguished Membre de l'Institut, M. Paul Dubois, has sent two portraits, of which the better is *Mlle*.—(851), a fine and tasteful example, not unlike a Hoppner, in a pure style and better harmony. She wears a brown velvet dress and lighter brown gloves, delightfully painted.—*Madame S*—(203), by Philéas, a beautiful pupil M. J. Benner, is luminous and beautiful, and the brilliant and solidly painted carnations of a fine face have been justly treated. The expression is animated. The capital brown hair is secured at the back of the head by a diamond brooch, and the whole is spirited and homogeneous in all its elements.—With the portraits let us group the *Une Langue docienne* (17) of M. Addé-Vidal, a withered and brown old woman, seated with a book in her lap, as if listening to her pastor, and, as Mr. Brown calls it, "purring" in response to his words, with inquiry and content oddly and happily mixed. Being broad and rich in tone and colour, the picture is worthy to be ranked with the Dutch masterpieces of the seventeenth century. Of how many English portraits could we say this?—With it may be classed the fine, solidly and vigorously painted *Jeune Fille de Maroc* (2212) of M. Schlesinger, seated clasping her knees, and wearing a robe of green, red, and gold, the full impasto of which shows a frank, firm, and learned touch not often attained by our painters.—Also admirable is *Le Favori* (2403), by M. Villa, a life-size figure, very brilliantly painted and solid, of a (French) damsel in a Japanese robe of cloth of gold embroidered with large flowers in gorgeously bright colours of sheeny silk. She sits against a red hanging and caresses a stork. Here is a superb specimen of such handling and firm delineation as no Venetian need blush for.

Mr. Sargent is a pseudo-Velazquez whose sense of tone is exquisite, but not chastened by fine taste, whose perception of character is searching and faithful to nature, but almost devoid of that love for grace and natural dignity which enabled the great Spaniard to be always gentlemanlike. These defects of culture, grace, and dignity are obvious in the *Portrait de Madame V*—(2191), the otherwise fine picture of a gaunt and pallid lady, in a cool grey silk dress trimmed with black, placed against a brown ground. We see at once that the crudity of the carnations and the harsh definition of the local tints, tones, and shadows are due to the painter, not to the model. Improved in these respects, the picture would be delightful. In the same way *Portraits des Muses*—(2192) needs only to be softened in its half tones and harmonized throughout to become perfect in its way. Let us hope that the very clever pupil of M. Carolus-Duran may by and-by do justice to all his extraordinary power

and accept the refining canons of taste. As it is, this group of girls seated is unjust to their brilliant high culture and intelligence. Centuries of time will not harmonize these works, which seem quaintly to unite the qualities of Frank Hals and Velazquez.—Contrasting with these is the very pretty and graceful *Madame Vigier* (1992), a choice and dainty sketch of a lady in black with brown gloves, standing with her hands crossed before her. It is by M. Piquet, and is as bright in colour and as crisply touched as a Frith of the best days, with more research and equal *esprit*.—How they painted portraits in 1806 has been shown by Mdle. J. Bongier, with sympathy so complete that her very technique recalls that of Madame Vigier Le Brun. Our contemporary has depicted with extreme spirit and agreeable firmness the interior of a studio with figures, and called her work *Une Séance de Portrait* (2121), because it represents a tall lady, whose semi-classical costume is entirely coloured in pale blue and rose. She is standing on a platform to be painted, exactly as all the scores of portraits appear to this day, with her hand on a table, while a "polite" air rules her native graces. The deliberate painter is content, at his easel, carefully depicting the lady's of which the shoe, while every touch is watched and taste by one who is either the artist's pupil or the lady's lover, and stoops behind the painter as he does so. Three friends gossip delight behind this group; their expressions, nay, their features, suit the time and their costumes. Light is broadly diffused from a high window, and all the accessories suit the time and subject in justly as truly as the treatment and manner of the capital picture.

of the M. Comerre, the painter of *danseuses*, has found favour in the eyes of maids and matrons, and he has painted them with energy and power. Witness his *Mlle. C. F.* (600), an actress seated in pale blue and standing before a curtain her lap. Her sumptuously painted and brilliant dress is embroidered with silver and words, enriched with pearls; the drawing of the arms, which are too small, is questionable, but this one and hardly affects the charm of the fine artistic work. Comerre, as in the *danseuse's* figure dressed in varying tissues, is always happy when dealing with varieties of white. His *Madame F. D.* (the fine, 601) nevertheless wears a green dress which clings perfectly with the lady's bright, clear carnations and the yellow lace on her gown. red, and the draughtsmanship of the face and hands is a frank, rude and slovenly.—M. Jacquet, one of the most accomplished painters and spirited designers in France, is especially happy this year in his subject-portraits Nos. 1321 and 1322. The former is called *L'Espiegle*, because it represents at life size a young lady in a masquerade dress, who has taken off her mask and looks about her with a lively and jaunty air which charms every one. The very fair carnations, the every aspect of the damsel, the splendid painting of her white satin petticoat, and the spontaneity of the design, seen in a bright pure light, command admiration. *La Reine du Camp* might have been painted by Watteau himself. She is a rosy damsel almost with bright flesh and plump contours, whose dignity animated and saucy, yet self-respecting look has something piquant in every line. She trifles with a grace, a dainty cigarette. Seated on a drum near a tent, trait dressed in a black Kevenhuller hat laced with silver, which sets off her brilliant skin, cool grey contrasts with her bodice and kirtle of against blue and white satin, the charm of the crudity is irresistible.—The *Autour du Piano* (600) of M. Fantin-Latour, ladies seated in a due to room, with its sad coloration and somewhat austere manner, supplies an effective contrast to the sparkling pictures of M. Jacquet.—Misses keeping with M. Fantin's broad, sombre, in it finely studied exercise in sober grey, black, to be gold is Mr. Whistler's life size *Lady Archibald Campbell* (2459), the admirable, subtle, and may be study in black and grey of a tall, slender, power-size figure in a brown fur cape turning from

us on her heel, and looking back over her shoulder. Our readers will remember seeing it at the Grosvenor Gallery last year.—Heer Jan van Beers, Mr. Whistler's opposite, asserts himself this year in a manner no one can cavil at in *Madame la Comtesse d'O*—(2365); his *cocottes* and their friends have come to London. Brilliantly painted is the figure of the portly lady standing before us with a stately air, and wearing a white petticoat embroidered with gold; the flesh is beautifully drawn, and modelled with rare feeling for the morbidez of the life. Very pure and clear in its colour, the work is Holbein-like in its sound and learned draughtsmanship.

MINOR EXHIBITIONS.

At the exhibition of the Society of Painter-Etchers now in the Dudley Gallery the visitor should look at the *View from Ponte Sisto, Rome* (No. 6), by Mr. W. Scott; and at Miss E. Armstrong's tenderly toned and broad contributions of all kinds, of which *Peeling Onions* (8) is a good example, and *Saying Grace* (179) a better. Mr. Angley's *Pond at Orpington* (35) is nicely drawn. Mr. F. Slocombe's *Ariadne abandoned by Theseus* (38) is somewhat prosaic, but solid and skilfully drawn; his *Spring and Summer* (253) is beautiful and faithful to the effect of clear twilight on a picturesque subject. Mr. A. Haig's *Cathedral at Upsala* (64) is an ordinary example of his peculiar powers. Near it is the coarse and pretentious *Rapids of Niagara* (72), by Mr. C. Hunter, which contrasts ill with the rich-toned and pathetic *Bridge of Sighs* (74), by Mr. D. Law. Mr. T. Ellis's *Morning Mists* (81), and several other sketches of his, deserve attention, and make us hope the artist will take more pains. Numerous sketches on copper by Mr. W. Strang compel us to wish that the artist would learn to draw, and cease following in the steps of Mr. Legros, who endows his works with qualities not within his imitator's compass, while technically he supplies one of the worst models. See No. 96, *Frontispiece*. The *Kentish Village* (107), by Mr. C. O. Murray, could hardly be better in its way; it is a worthy companion to several good works here, of which the best is the very fine, picturesque, and deftly drawn *Virgin Porch, St. Mary's, Oxford* (175). M. Forel's *Old House and Church of St. Julien le Pauvre* (110), though hard, is finished and sound. Mr. Seymour Haden's *Breaking Up of the Agamemnon* (142) is a good mezzotint, which might have been much better; the subject and motive are hackneyed. Mr. P. Thomas's *Dryden's House, Fetter Lane* (149), is a sound, brilliant, and thoroughly accomplished piece of draughtsmanship, in the style of Méryon and not unworthy of him. Mr. E. Slocombe's *Kidwelly Castle* (173), and all his other etchings, are creditable to his skill, care, love of nature, and fine sense of light and local colours and tones. In addition to the above the visitor should not omit to admire the works of Mr. A. Ballin, Mr. W. Ball, Mr. R. S. Chattock, Mr. M. L. Menpes, Mr. F. Duveneck, and Mr. J. Knight. The mezzotints of the last-named artist are mannered, but powerful and expressive, rich and well considered in tone, telling in sentiment. The rest of the works exhibited are amateurish, and need not detain anybody.

The collection of finished impressions and curious proofs from plates engraved by Woollett, formed, as we stated last week, by the Fine Art Society, is even more instructive than we hoped for. The works are one hundred and seven in number, and, although not a complete series, comprise all his finest productions, most, but not all, of which are in admirable states. Our limited space forbids more than mention of the leading examples, including *Celadon* and *Amelia*, after R. Wilson; the famous *Spanish Pointer*, after Stubbs, which greatly influenced, we think, the peculiar technique of Bewick; *Solitude*, a monumental work of the choicest

kind, after Wilson; *A Storm at Sea*, after De Louthborough; *The First Premium*, after G. Smith; *Diana and Acteon*, after P. Lauri; *The Death of Wolfe*, after West's picture, signalized in the history of art by being the first historical painting in which the figures wear modern costume; *Le Grand Pont*, after Claude; and *Charles II. landing at Dover*, the plate of which was finished by Sharp. *Niobe*—after Wilson's noble picture, which, when it was shown at the first public exhibition of paintings in this country, held in the Great Room of the Society of Arts, April, 1760, was called *A Large Landscape with the Story of Niobe*—rightly described as the first of Woollett's important works, is a masterpiece. The impression from the etched plate shows how very much etching was employed by Woollett even in his purest works. This example is represented by the engraver's drawing from the picture, the etching, and the prints as finished.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold during last week the following, the property of the late Sir W. W. Knighton. Duncan Grey, enamel after Sir D. Wilkie, by C. Muss, 126*l*. Drawing: J. M. W. Turner, Torbay, from Brixham, 199*l*. Pictures: Sir D. Wilkie, The Penny Wedding, 147*l*; The Spanish Mother, 121*l*; Portrait of Sir Walter Scott, 115*l*; Portrait of Himself when Young, holding a portrait-cravat and sketch-book, 115*l*. Sir J. Reynolds, Mrs. Collier as Celia, lamenting her sparrow, 420*l*. T. Gainsborough, The Duke of Cumberland, seated, in a landscape, 241*l*; Children by the Fire, morning, 152*l*; A Child with a Cat, evening, 320*l*. P. de Hooghe, Interior of an Apartment, with a gentleman seated drinking, 105*l*. I. Van Ostade, A Landscape, with travellers with grey horses halting at an inn door, 131*l*. Rembrandt, Portrait of the Artist's Father, 162*l*; The Student, 325*l*; Portrait of an Old Man, in black hat and white collar, 210*l*. J. Ruydael, A River falling in a Cascade, with charcoal-burners in a wood in the background, 325*l*. W. Van de Velde, A Calm, with men-of-war and fishing boats at anchor near the shore, 241*l*. P. Wouwermans, A Landscape, with a grey horse held by two figures, 131*l*; A Frozen River Scene, with sledges and figures, 115*l*. Velazquez, The Infant Don Balthazar, Son of Philip IV. of Spain, in black and white slashed dress, 162*l*.

The following pictures, belonging to the late Comte de la Béraudière, were recently sold in Paris as under: Boucher, La Toilette de Venus, 133,000 fr.; Instruments de Musique and its pendant, 10,000 fr. Desportes, Fruits et Légumes, 4,150 fr. De Troy, Portrait de Femme, 5,000 fr. Drouais, Portrait du Jeune Berwick, Marquis de la Jamaïque, 7,000 fr.; Drouais (attribué à), Portrait d'Enfant, 10,000 fr. Fragonard, La Liseuse, 6,000 fr. Guiard, Madame Adélaïde de France, 7,000 fr. Hoppner, Portrait de Femme, 1,700 fr. Lagrenée, L'Eau, la Terre, l'Air, le Feu (four panels), 24,000 fr. Lajoue, Vue d'un Parc, 3,500 fr. Lancret, Le Ture Amoureux and La Belle Grecque, 18,800 fr. Largillière, Portrait de Femme, 3,500 fr. Louis Michel van Leo, Portrait Présumé de la Maréchale de Maillebois, 19,000 fr. Robert, Vue des Principaux Monuments de Rome, 7,000 fr.; Parc avec Pièce d'Eau, 6,150 fr. Madame Vallayer-Coster, Une Bouquetière and Marchande de Marée, 3,300 fr.

NOTES FROM ATHENS.

Athens, May 8, 1885.

DR. SCHLIEMANN goes next week to Tiryns, where, under the direction of Dr. Dörpfeld and M. Philios, he is expending a large sum of money in clearing away the rubbish accumulated during his former excavations. The work has led to fresh discoveries, which he must now in-

corporate in an appendix to his forthcoming work on the archaic city. The author tells me that the incessant labour of correcting the proofs of the four simultaneous editions of his book on Tyrins has made rest so imperative that he cannot spend more than one day in London when he goes to receive the gold medal recently awarded him. Dr. Schliemann will, therefore, leave Athens on the 27th inst., and arrive in London on the morning of June 8th. Next morning he will leave London again for Boulogne, when he will spend some time with his family correcting the proofs of the Appendix on Tyrins, upon the completion of which the work will be published. He will then proceed to Switzerland, to place his two children at school. His long-promised excavations at Crete must, therefore, be postponed till his return to Greece on the arrival of the cool weather. I have received, however, private information that Dr. Halbherr, who has gone to Crete with a commission from the Italian Government, has obtained permission from the ruling pasha to uncover for them the long-buried walls of the mysterious building at Gortyna, the inscription on a portion of which created such a sensation in the learned world on its publication last January. Another revelation of ancient Greek words hitherto unknown, and fresh records of legal and historic interest are eagerly awaited from these happily resumed labours of Dr. Halbherr.

Mr. Penrose, having obtained the necessary permission from the Ministry of Public Instruction (all the higher officials of which have been replaced on the formation of the new Greek Ministry), has already begun the excavations on the site of the Temple of Zeus Olympios which he is undertaking on behalf of the Society of Dilettanti. In three different places he has gone down to the foundations of the original pillars, though in one place he had to excavate to a depth of fifteen feet below the present surface. Large squared blocks of marble were here found piled up in disorder; the foundations themselves and the connecting walls have been all ruthlessly thrown down and in cases completely obliterated. Mr. Penrose has every hope of being now able to verify the measurements of the inner arrangements of the temple he was able to make on his last visit to Athens, two years ago. Mr. Penrose has also brought with him the plans he has prepared for the director's house and library of the new British School of Archaeology, about which he is consulting a local Greek architect.

Prof. Van Beuschoten, the director of the American School, leaves Athens to-day, and his successor, Dr. Allen, is not expected here till the end of September. The German Institute held the last fortnightly meeting of the session on the last Wednesday in April. The members of the French School are now all scattered, prosecuting researches in Northern Greece and in Asia Minor.

JOSEPH HIRST.

Fine-Art Gossip.

WE are happy to be able to state that Mr. Millais, who has been somewhat unwell of late, is now able to paint again.

THE desecrated atmosphere of the National Gallery has already produced the effect on the Ansdei Raphael, lately bought from the Blenheim Gallery, which everybody who knew its dangerous nature had reason to fear. Similar results, in a much exaggerated form, have become grievously apparent at South Kensington, which has been more recklessly heated, and the warnings of experts have been most disastrously justified by experience in both the galleries. In the magazine at Trafalgar Square are now several removed from South Kensington and the upper rooms of Wilkins's building on account of their condition. It seems that before long the magnificent Raphael, which less than twelve months

since we saw at Blenheim in a nearly perfect condition, flawless, with a trivial exception, and absolutely brilliant in its colouring and surface, must be sent below for repairs. When this masterpiece was deposited in the National Gallery it was intact. At present every plank of the panel on which it is painted has, in a greater or less degree, parted from its neighbour; a long crack, which has of late developed in a deplorable manner in the upper portion of the panel, extends from top to bottom on our left, all through the figure of St. John; another crack, over the Virgin's left shoulder, seems to be extending downwards; while yet another crack is distinct over the figure of St. Nicholas of Bari. Nor is this cracking all the mischief which has lately befallen this picture; a few inches above the mitre of the prelate there is rather a large blister.

THE members of the Royal Academy will meet on the 4th of June to elect an Academician and three Associates, to fill vacancies caused by death and the retirement of various artists, as we have already recorded.

THE Trustees of the National Gallery of New South Wales have acted wisely in buying that beautiful half-length figure of a lovely lady in an Oriental costume, called by Mr. Millais 'The Captive,' which was lately exhibited in the Fine-Art Society's rooms, and has been engraved. Mr. Millais has seldom painted a more beautiful face than that which gives the greatest charm to this capital picture.

THE work on the church bells of Hertfordshire, upon which Mr. Thomas North was engaged at the time of his lamented death, is to be published, and the task of completing and editing it has been entrusted by his widow to Mr. Stahlshmidt, the author of 'Surrey Bells and London Bell-Founders.' The book will be uniform in size and plan with Mr. North's former works. It will contain the usual chronological account of the bells in the county, chapters on local uses and on bell-ringing, full descriptions of the inscriptions and measurements of every bell in each church, and a history, extracted from the monkish chronicles, of the bells in the abbey church of St. Albans, now the cathedral of the diocese. Numerous illustrations of founders' marks, initial crosses, and other details will be interspersed. The book will not go to press until 125 copies are subscribed for, that being the smallest number that can be issued without entailing a loss. In any case 175 copies only will be published.

ANOTHER of Miss K. Faulkner's designs in raised and silvered *gesso* has been employed for the decoration of a pianoforte built by Messrs. Broadwood & Co. The colour of the groundwork selected in this instance by the artist is granulated Rose du Barry; upon this the varying tints of coloured silver produce a very fine and delicate effect. The decorations consist of elegantly grouped spring flowers. The superb piano manufactured by the same firm for Mr. Alma Tadema, in accordance with that artist's designs, and other examples of decorative art applied to modern musical instruments, are now in the Historical Loan Collection of such works at the Albert Hall, which will be opened to the public in a few days.

THE Forty-second Annual Congress of the British Archeological Association will take place at Brighton on the 17th of August, the Duke of Norfolk, E.M., having consented (for the second time) to become the president of the Association. The mayor and Corporation of Brighton have kindly placed the municipal rooms of the Pavilion at the service of the Association, and altogether the prospects of an interesting and successful meeting in South Sussex are very promising.

THE Spring Exhibition of Modern Water Colours at the Brighton Pavilion will open on Monday.

AN exhibition for the benefit of the orphanage of Alsace and Lorraine has been opened in the Salle des États of the Louvre. The *Courrier de l'Art* states that this gathering comprises five groups of paintings corresponding to as many periods of design. "The primitive school" is represented by Mantegna, Giotto, Holbein, Van der Weyden, and Ghirlandajo. With the works is a Gentile de Fabriano, lent by the W. Abdy from that collection of "primitive" which was liberally opened to the Royal Academics a few years ago. The Renaissance is represented by Fra Angelico and D. Freti; the Spanish School by works of Velazquez and Murillo (including 'El Pastorcito,' which was given by the Queen of Spain to Guizot); the Flemish School by Teniers, Hals, Van Dyck, and Hobbema. Portraits and landscapes marked the present England, while France has her Mignard, Watteaus, Chardins, Fragonards, Greuzes, Watteau, T. Rousseaus, Corots, Millet, and Ingreses.

M. HENRY HAVARD has been named Member du Conseil des Beaux-Arts in place of the late M. Edmond About.

THE Exhibition of the Society of Lady Artists closed last week.

A LARGE portion of one of the most noteworthy parts of the Paris of Louis XIV., one-third of the Place des Victoires, has been destroyed by the building the new Bureau des Postes and opening a large thoroughfare through the heart of the old quarter.

M. THÉODORE BALLU, architect of that magnificent fairy palace, to see which at present is an architectural dream were realized, is dead. He gained the Prix de Rome in 1840; the Legion of Honour fell to him in 1857, and he became an Officer in 1869, and a Commander that order in 1882; he was elected a Member of the Institut in 1872. In 1846 he won a medal of the Third Class for painting.

THE French journals state that the late de Neuville left unfinished his picture for the current Salon representing a Prussian "parlementaire," with his eyes blindfolded, receding into a French town which had been half ruined by bombardment.

MORE than 80,000 francs has been collected for the erection of the memorial to Delacroix. M. Dalou has been appointed the sculptor of the intended monument.

ONE of the prettiest pictures in the current Salon is the 'Réverie' (No. 973) of M. Feyen-Perrin which represents a young Cancaleaise seated on the margin of the sea. A "commerçant," M. W—, fancying that this figure was more like a portrait of his wife than was desirable, requested M. Feyen-Perrin to alter the face. The artist did so to a certain extent, but not sufficiently to satisfy "M. W—," who still murmured, and demanded that the picture should be removed from public view. Ultimately M. Bonnat acted as arbitrator in this matter, and decided that "la jolie Cancaleaise" did not resemble Madame W—, and that the picture should remain in the Salon.

DR. IMHOOF-BLUMER, the eminent Swiss numismatist, has just published some beautiful photographic plates of ancient coins bearing portrait-heads (*Porträtköpfe auf antiken Münzen Hellenischer und Römischer Völker*). By way of text, Dr. Imhoof-Blumer has provided a short introduction to Greek coin-portraiture, a number of useful dynastic tables with dates, a description of the coins photographed, and numerous references to numismatic books where the coins of ancient rulers are described and commented on. A few Greek coins showing the heads of famous poets and others—Homer, Alcæus, Hippocrates &c.—are also photographed. The head of Homer is from a unique silver coin (in the Berlin Museum) of the island of Ios—Homer's reputed burial-place—and dates from the fourth

30, B.C. The whole work has been prepared with admirable accuracy and judgment.

MUSIC

Musical Gossip.

MR. HALLE'S third concert, given at the Prince's Hall last Saturday, was fully equal in musical value to those which had preceded it. It commenced with a very interesting pianoforte quartet by Zdenko Fibich, a living Bohemian composer, whose name is not to be found in any of the musical dictionaries to which we have recourse. The work had been already played at Mr. Halle at his own and at the Monarch's Popular Concerts, and from its very marked originality of idea, as well as from its excellent workmanship, was quite worthy of a second hearing. The variations which form the slow movement are especially fresh and charming. The programme also included Schubert's fine, though somewhat diffuse Sonata in D, Op. 53, beautifully played by Mr. Halle; Beethoven's Sonata in C, Op. 102, No. 1, for piano and violoncello; and Schumann's 'Märchenbilder,' for piano, violin, and viola. These very characteristic little pieces were originally written for piano, clarinet or violin, and viola. The clarinet part, however, is not particularly well suited to the instrument, and we think Mr. Halle exercised a wise discretion in adopting the alternative instrument suggested by the composer. The concert giver was assisted, as usual, by Madame Norman-Néruda and Herr Néruda, while the viola was in the safe hands of Herr Strauss.

THE fifth Richter Concert last Thursday week was a varied and attractive programme, although there was nothing actually new, unless the final one from 'Das Rheingold' may be so considered. This portion of 'Der Ring des Nibelungen' forms a fairly effective concert piece, the extraordinary orchestration when Donner, the thunder god, disperses the mists which veil the halls perhaps creating a greater impression when the attention of listeners is diverted to the scenic effects. The solo parts were well rendered by Mesdames Amy Sherwin, Friedlander, and Goldstein, and Messrs. Bernard Lane and Watkin Mills. The accompaniments were significantly played, as was the 'Siegfried's march,' which the audience tried, though happily in vain, to hear a second time. Wagner's brightly written 'Academische Festouverture' and Mendelssohn's 'Hebrides' were excellent contrast to the Wagner excerpts, and Beethoven's Symphony in B flat formed the grand part. At the sixth concert, on Monday last, the great duet from the first act of 'Die Walküre' will be sung for the first time by Madame Valleria and Mr. Edward Lloyd.

MR. MICHAEL WATSON'S choir gave a performance of 'Elijah' at St. James's Hall on Sunday evening.

THE Historic Loan Collection at the Invention Exhibition will be opened to the public on Monday next, the 2nd prox. It promises to be exceptionally interesting, and we shall give some description of its contents next week.

THE June number of Cassell's Magazine contains a well-written article on 'Handel and his Portraits,' illustrated by copies of the portraits by Sir James Thornhill, Grafoni, Rembrandt, Roubilliac (the Vauxhall statue), Hudson, and Zincke, all of which are excellently reproduced.

FR. WAGNER, the University publisher at Freiburg-in-Breisgau, has just issued a photographic copy of a portrait of Beethoven which has not been previously published. The portrait was painted in 1815 by Joseph Mähler, of Bonn, and therefore shows the great composer at the age of forty-five. Though differing from the known portraits of Beethoven, it is

said to convey the impression of being an excellent likeness.

IT is announced from Berlin that Friedrich Kiel, the well-known composer, is so dangerously ill that little hope is entertained of his recovery.

HERR BECK, who for more than thirty years has been one of the principal baritones at the Vienna Opera, is retiring from the stage at the end of this month.

DRAMA

THE WEEK.

HER MAJESTY'S.—'Excelsior,' Spectacular Ballet in Eleven Tableaux.

PRINCESS'S.—Revival of 'The Lights o' London,' Drama in Five Acts. By George R. Sims.

LYCEUM.—'Olivia,' a Play in Four Acts. By W. G. Wills. Founded on an Episode in 'The Vicar of Wakefield.'

ALMOST, if not quite, for the first time, the present generation of Londoners has been furnished with an opportunity of seeing what is ballet. As an addition to burlesque, pantomime, comic opera, and spectacle, dancing is common enough. Not seldom, too, a *prima ballerina* appears at one or other of our larger theatres. A ballet, however, entirely supported by trained executants, instead of mere *figurantes*, is practically unknown in England. It seems possible accordingly that the visit to London of the Milanese company now holding possession of Her Majesty's may do for ballet what the visit of the Rotterdam company did for histrionic art—open out for us new vistas through a country we supposed ourselves to have mapped out and thoroughly explored. In its attempt to unite realism and fancy 'Excelsior' is not too successful. It is, indeed, but commonplace work. The progress of Invention is impeded by the genius of Darkness and Superstition. The steamboat of Papin is wrecked by a mob; Volta dreaming of the electric pile, Lesseps plotting the construction of the Suez Canal, and the engineers, French and Italian, boring the Mont Cenis Tunnel, are all impeded by Darkness, who, however, is chased away by Civilization and Light. Opportunities are thus afforded for the presentation of tableaux indicative of the triumphs of steam and electricity, pictures of Egyptian life, and so forth. Nothing in the tableaux thus obtained is worthy of special praise. The whole merit of the ballet consists in the dancing. Between the languid and uncertain movements of the half-trained supernumeraries put upon the English stage and the brilliant precision and the rhythmic fervour of the Milanese dancers there is as much difference as there is between a lyric of Hayley and one of Mr. Swinburne. Altogether inspiring and irresistibly stimulating is the effect of the union of movement. There are few things the effect of which is stronger than a rhythmic beat. This the Italian *coreografo* understands, and the results obtained in the best Italian schools, and noticeably in the school of Milan, are marvellous. In spite of the depressing influence of long waits, a ballet which extends over three hours is the reverse of wearisome. The entertainment is distinctly art, and commends itself to the man of taste as much as the seeker after amusement. When the chief attraction lies in the *ensemble* it is needless to mention individuals. It may, however, be said that Signora Adelina Rossi is an admirable

prima ballerina, and that Signor Enrico Cecchetti is a *primo ballerino* of the highest rank. The ballet is the same which was given in Paris at the Eden Theatre.

'The Lights of London,' or, as the management of the Princess's or Mr. Sims elects for some mysterious reason to call it, 'The Lights o' London,' has been revived at the Princess's Theatre. This piece is noteworthy not only on account of the intrinsic merits of its comic characters, but as the first melodrama in the representation of which the effective disposition of supernumeraries was studied. Upon its revival it proves to have lost nothing of its power over an audience. Mrs. Huntley replaces Mrs. Stephens as Mrs. Jarvis, the wife of the strolling manager; Mr. Wilson Barrett, however, as Harold Armytage, Mr. G. S. Willard as Clifford Armytage, Miss Eastlake as the heroine, and Mr. George Barrett as Jarvis resume their original characters, and act them in the same fashion as before. Though conventional in motive, 'The Lights o' London' exercises a strong influence over the public, and its reception was enthusiastic.

A success no less brilliant than had been anticipated attended the production at the Lyceum of Mr. Wills's drama of 'Olivia.' When first seen, seven years ago, at the Court Theatre, with Mr. Vezin as Dr. Primrose and Miss Ellen Terry in the character of Olivia she now resumes, this adaptation of the serious scenes of 'The Vicar of Wakefield' forced upon the mind the conviction that it was written expressly for Mr. Irving. Dr. Primrose, indeed, may almost be regarded as a sort of *bourgeois* counterpart to Charles L., and the domestic scenes in the midst of which he is placed recall the surroundings of his royal prototype. Be this as it may, the play is a creditable piece of workmanship, preserving much of what is tender and idyllic in the original story, avoiding, perhaps wisely, its humorous characters and comic situations, and employing judiciously the language of Goldsmith. A little too idyllic in the early scenes, and perhaps in the concluding scenes also, it rises in the central action to high dramatic interest, and is throughout tender and touching. A triumph was awarded it at the Court, and its future at the Lyceum is assured. Interest centres, so far as the revival is concerned, in the performance of Mr. Irving. The Olivia of Miss Ellen Terry is still recalled by the majority of playgoers as one of the finest "creations" of that fascinating actress. It has all its old charm. Though taken in slower time and losing something thereby, the leave-taking when, at her lover's bidding, the girl quits her father's house and distributes among those unconscious of the significance of the gifts her few trinkets, is profoundly pathetic; and her repudiation of her supposed husband when his treachery is revealed to her dazed comprehension, and the sharp sting of insult follows upon the prostrating revelation of shame, rises to the level of the highest accomplishment. The blow—it is scarcely less—with which she repels him is a thing to make the reputation of an actress upon either the French or English stage. Add to this that the presence of the girl in her father's house has its old brightness, and the value of the entire performance is shown. The Squire Thorn-

hill of Mr. Terriss is also well remembered, and is even better than before. In one all-important respect Mr. Irving has strengthened the character of the vicar as it has been shown upon the stage. By many slight but subtle touches he indicates the humour of the character, and in so doing to a certain extent desentimentalizes it. Scenes of continuous suffering and reconciliation might easily become lackadaisical. The touch of genial humour which Mr. Irving affords is the salt which seasons the whole. In more than one scene strong passion was displayed, and the whole was tender and pathetic. It was, however, human throughout, and the suggestion of mawkishness did not once present itself. In distinction and picturesqueness of appearance it has not been surpassed. That the character will remain in favour, and will be classed by the judicious with Mr. Irving's best performances, will scarcely be questioned. Its reception by the public was overwhelming, a treble recall being awarded at the end of each act. Minor characters were well played by Miss Winifred Emery, Mr. Howe, Mr. Wenman, and other members of the company, and the performance had praiseworthy ensemble. Yielding to a temptation few actors are able to resist, Mr. Irving makes Dr. Primrose a decade or more too old. Those who have experienced a silver wedding know that the arrival of that celebration is as often before as after the fiftieth year. Dr. and Mrs. Primrose are at least sexagenarians.

'1 HENRY VI., IV. VII. 3.

Triumphant death, smear'd with captivity.

WALKER asks, Can any good sense be made out of this line? Johnson explains it, "Death stained and dishonoured by captivity." I believe Death here to be represented in the appearance of a warrior, in the same way as the Indian war-tribes are accustomed even to-day to appear in battle, smearing their body with the slain enemies' blood in order to make a more horrid impression on their foes; and as our Teutonic ancestors appeared, Death is supposed to go triumphantly over the battle-field "smeared" with the terrible sight of captivity, terrible even for those who are happy enough to escape the sword of Death.

F. A. LEO.

Dramatic Gossip.

Of the two successful pieces recently produced at morning performances, 'The Silver Shield' is to be given at the Comedy Theatre, and the 'Great Pink Pearl' at the Prince's.

'PETTICOAT PERFDY,' a comedietta from the French by Sir Charles Young, was played recently at a morning performance at the Court Theatre. It is a bright piece, and was well interpreted by Miss Henrietta Hodson, Mrs. Beerbohm Tree, and Lady Monckton. The performance was in aid of a home for ladies intending to emigrate.

On Saturday night 'Our Boys' was revived at the Opéra Comique with the cast with which it was recently given at the Strand.

MR. W. N. M. GEARY has issued 'The Law of Theatres and Music-Halls,' with an historical introduction by Mr. James Williams, B.C.L. The volume, which is published by Messrs. Stevens & Sons, contains also "Contracts and Precedents of Contracts."

TO CORRESPONDENTS.—G. H. L. E.—L. D. F.—B. G. K.—A.—E. D.—W. W.—T. B.—G. S. D.—W. W. T.—A. J. H.—R. D. A.—T. W. W.—received.
J. C.—We cannot undertake to answer such questions.
No notice can be taken of anonymous communications.

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